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THE LANTERN MIRROR OF THE PICTURE AND THE STAGE

OCTOBER 27, 1917

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DRAMATIC MIRROR



OF MOTION PICTURES AND THE STAGE

VOLUME LXXVII

NEW YORK, SATURDAY, OCTOBER 27, 1917

No. 2027

BOND CAMPAIGN MOST GRATIFYING Every First-Class Theater in New York Represented in Drive

A Liberty Loan campaign is in progress in every legitimate and first-class vaudeville theater in New York, and the results according to the committee in charge of the theatrical division are exceptionally gratifying. The drive will end on Oct. 27 when the time limit of subscriptions expires. The playhouse campaign is considered one of the most important adjuncts to the success of the loan. President Wilson has made the comment that "the theaters were the most valuable instrument in arousing public interest in the first Liberty Loan drive."

John L. Golden is chairman of the committee in charge. His associates are E. F. Albee, Alf Hayman, Marc Klaw and Lee Shubert, with Mark Luescher in charge of the publicity. At every performance in the various New York theaters public speakers and actors and actresses featured in the cast make addresses on the necessity of subscribing. Mr. Albee is attending to the campaign in the vaudeville houses. Last Saturday the Keith theater managers in Harlem were instrumental in organizing a big parade in their district which included five bands and many floats.

At the Hippodrome a drive has been started to enroll all members of the organization of the big playhouse as Liberty Bond possessors. An easy payment plan has been worked out, with payment to be made at the rate of \$2 per week. The Hippodrome Corporation is financing the project.

ZIMMERMAN OPENS THEATER

PHILADELPHIA (Special).—J. Fred Zimmerman, Sr., has added the fifth to his series of modern playhouses. He has just completed the Edgmont Theater at Fourth street and Edgmont avenue, Chester, Pa., and it will open to-morrow afternoon with vaudeville booked through the B. F. Keith Circuit. The orchestra will seat 1,425, including eight private boxes. The balcony capacity is 1,075.

A ballroom is a particular feature of the theater and it is to be leased for events of social importance. The prevailing scheme of decoration is old gold and ivory, with old rose walls.

THEATER IN 63D STREET TO OPEN

The theater which Butler Davenport built at 22 West Sixty-third Street, nine years ago, but which has never been used, is finally to be opened as a playhouse. The property is located near the Century Theater, between Central Park West and Broadway. Negotiations have been completed for the leasing of the house to a theatrical syndicate for twenty-five years. It is to be used for dramatic productions.

MANAGERS SEEK METHOD TO COLLECT CHILDREN'S TAX

A Plan to Stamp Certain Tickets Is Probable Solution
—Utilization of Two Ticket Racks Unfeasible

While theatrical managers are making arrangements to facilitate the collection of the amusement taxes as provided for in the War Revenue Bill, they are experiencing considerable annoyance in devising the most suitable plan for collecting that part which relates to children's admissions. By the terms of the bill a tax of 1 cent is levied upon all amusement tickets sold to children, no matter whether the ticket cost 10 cents or \$2.

Ligon Johnson, attorney for the United Managers' Protective Association, and who, together with the Secretary of the Treasury and the Commissioner of Internal Revenue, arranged last week that the method of collecting the tax as it applies to adult admissions would be to demand from each theater monthly sworn statements of its business during the preceding month, told a MIRROR representative that the managers had considered several plans in regard to the children's tax and that none had been decided upon as yet.

"At first it was suggested," said Mr. Johnson, "that there be two ticket racks installed in the box-office of each theater, one of which would be devoted to adult tickets and the other to those of children. But this was not feasible, inasmuch as it would entail a great amount of confusion and expense. The treasurers would be apt to make frequent mistakes, selling two sets of tickets for the same performance, and the cost of printing the extra tickets and employing additional treasurers would be a considerable item in a manager's budget.

"Then there is the trouble which would be met in the cases of cheap-admission houses, such as the Loew Theaters, where a system of strip tickets is in operation. Obviously it would be quite impossible at these houses to make any definite statement at the end of a day as to the extent of the sales of children's tickets, since the tickets when deposited at the door are chopped up in a manner similar to that in effect in the subway. It would also be difficult to ascertain whether an adult had paid a child's admission price in order to make his entertainment expense as light as possible."

Mr. Johnson said that a plan would undoubtedly be adopted whereby tickets sold to children at the regular theaters would be stamped in a certain way which would assure their worth only to children. By this manner the managers would know the amount of their children's admissions and would be able to hold up at the door any person who tried to take advantage of the smaller taxation rate in buying a children's ticket.

"As for those theaters," he added, "where strip tickets are in effect, it is very likely that there will be two different colors of coupons. Where adult tickets will be white, those sold to children will be red or some other color. By such an arrangement no adult could hope to elude the doorman with the possession of a child's ticket, and the matter of checking up the day's totals in sales would be greatly simplified, it is believed."

THEATERS ARRANGE FOR SMALL CHANGE

Lay in Supply of Pennies, Preparing for Sale of 75-Cent Seats

Realizing that for the first time in the history of the theater box-office, treasurers must be prepared to make small change in order to live up to the requirements of the new War Revenue bill, managers are arranging with their banks for a daily supply of pennies. Heretofore the lowest denomination to be found in box-office cash drawers has been the five-cent piece. With the tax, however, frequently running into odd numbers, it will be necessary for the treasurers to have a quantity of smaller coins.

The sale of seventy-five-cent tickets will especially call for the use of small change. The tax on such a ticket is 8 cents, or 16 cents if two tickets are purchased. The sale of twenty-five-cent tickets at the burlesque and second-class vaudeville houses and the majority of motion picture houses will also necessitate the use of small change.

Another difficulty with which managers are meeting is that of estimating the amount of percentage to charge against free admission in cases of first-class theaters where the recipient occupies a cheaper seat or standing room. The United Booking Offices have taken advice on this point and have been instructed to charge a tax of 10 per cent on the highest price of tickets, no matter what the grade of the ticket allotted the pass holder. Dramatic critics and reporters whose business is attending the theaters will be compelled to pay this tax the same as other recipients of free tickets.

ACTIVE IN LONDON

Gilbert Miller Produces Two New Plays and Will Shortly Stage Musical Comedy

Gilbert Miller, son of Henry Miller, who is in London at the present time, is rapidly making a name for himself in theatrical production. He went to London a year and a half ago in the interest of "Daddy Long Legs," which is still being played in the provinces. A few weeks ago he signed a fourteen years' lease of the Garrick Theater and recently presented at that house, in association with Charles Hawtrey, "The Saving Grace," a comedy by Haddon Chambers.

On Oct. 22 Mr. Miller presented "The Willow Tree" at the Globe Theater, with Owen Mares, Renee Kelley and A. E. Mathews in the cast, and he will shortly place in rehearsal a musical version of "Monsieur Beaucaire," the Booth Tarkington play in which the late Richard Mansfield appeared at His Majesty's Theater. The book of the piece has been written by Fred Lonsdale. The lyrics are by Adrian Ross and the music has been composed by Andre Messager.

MANUFACTURERS DELINQUENT IN PAYING TAX

Motion picture manufacturers must pay the tax upon films as outlined in the new War Revenue Bill, or be prosecuted by the Government, is the warning sent out by the Internal Revenue Department. It is reported that to date but very few of the film manufacturers had paid their assessments, although the tax became operative upon Oct. 4, upon which date President Wilson signed the bill. A representative of the Internal Revenue Department has been in New York the past week expediting the collection of the taxes.

The War Revenue Bill provides for the following levy upon films:

"Upon all moving picture films (which have not been exposed) sold by the manufacturer or importer, a tax equivalent to one-fourth of one cent per linear foot.

"Upon all positive moving picture films (containing a picture ready for projection) sold or leased by the manufacturer, producer or importer, a tax equivalent to one-half cent per linear foot."

This tax means literally a 20 per cent levy on completed film product and is regarded by motion picture manufacturers in some cases as larger than that imposed upon any other industry engaged in production of any character of goods.

CRITICS UNJUST TO FOREIGN PLAYS

Despite Disfavor of Reviewers Public Patronizes Liberally
Thomas's "Her Husband's Wife"—Guitry in New Farce

Paris (Special).—Sacha Guitry, the most prolific of French playwrights, opened his season at the Bouffes-Parisiens with a new farce by his own pen, "L'Illusionist." It has something of the American striving for a new twist; much of M. Sacha Guitry's sparkling dialogue, and the inevitable incidents that constitute a French farce. To begin with, we are treated to every semblance of a music hall bill; indeed the "turns" are a trifle long and the action is slow in the starting. At all times it is of the slightest. Toddy Brooks is a bill topper, but he does not confine his career of illusionist to the stage. Two women have fallen under his spell, a little English singer and a light lady out front. The latter seems to him the more flattering conquest, and he gives her all the illusion of a passionate lover, only to disillusion her cynically the next day. The two scenes are superbly carried off by M. Sacha Guitry, and indeed the part of the illusionist was one to tempt him, as an actor and as a writer. One often has the impression that he composes his scenes impromptu, as he goes along, such is his facility.

Mlle. Yvonne Printemps is winsome as the little English singer, with a touch of the melancholy of her position. Mlle. Carlier and M. Baron, fils, give clever and amusing studies.

There is a deal of irony too underlying these types of the professional lover's world. I wonder if others felt the sordid shabbiness of their existence, behind the laughter. They themselves seem unaware of this note.

Max Dearly continues to produce

American comedies at the Variétés. Perhaps the choice of "Her Husband's Wife" was not one that was the most suited to French tastes; some of the reviews it received were not very enthusiastic. Critics here are inclined to be unjust to foreign plays, which they persist in judging from their own standard drama without attempting to penetrate into the style and psychology of another country and temperament. However, the public has thronged to see the comedy of A. E. Thomas in the adequate hands of Mlles. de France and Frévalles and André Dubosc. Max Dearly does not appear.

Among the revivals are "Mon Ami Teddy," at the Odeon, and at the Porte St. Martin, "Montmartre," which nothing seemed to warrant, unless it be the desire to furnish a vehicle for Mlle. Polaire. The play is poorly written and won its principal success from the scenes laid in the gardens of the Moulin Rouge, although they lack the picturesque touch they might have had. Huguenet plays the old "raté" with his splendid power of composition. The Vaudeville and Réjane are giving revues; new plays will be coming in a week or two.

At the Comédie-Française de Max appeared for the first time as Louis IX., in "Guinguette." He gave a most striking performance, and one cannot but think of the weird and vivid Mephistopheles he would make if Rostand decided to give us his "Faust." What fearful mask would he not compose? What tragic and harmonious gestures would be his? TOR DE ARZARENA.

FAR EAST TOUR A SUCCESS

Frawley to Return to Orient Next Spring—Other American Managers May Follow
SHANGHAI (Special).—T. Daniel Frawley and company, under the direction of J. R. Willadsen, have just completed a very successful tour of the principal cities of the Far East, including Manila, Hongkong, Shanghai, Tientsin, Kobe, Yokohama and Tokio. Indeed, Mr. Frawley's success this season makes his return next Spring a certainty and it is likely that other American managers will follow in his footsteps.

The company's repertory included "Fair and Warner," "Outcast," "Jerry," "Under Cover," "Bought and Paid For," "The Wolf," "Paid in Full," "Sunday," and "Peg o' My Heart." The leading women were Eva Lang, Cordelia Haager and Annette Tyler, while the principal men were Frawley himself, John Halliday, Homer Barton, Reynolds Denniston and George Austin Moore.

Large audiences accorded the organization the most cordial of welcomes wherever it played, and its return visit is already a topic of eager conversation among local playgoers.

CAMPBELL HENDERSON.

BUY TICKETS FOR 16 WEEKS

Owing to the instantaneous success of Fred Stone in "Jack o' Lantern," theater ticket agencies have made an "advance buy" of \$100,000 worth of tickets for the second eight weeks of the engagement at the Globe Theater. Prior to the opening of the production the ticket dealers bought \$100,000 worth of coupons for the first eight weeks of the Globe run. Among the agencies who combined in the "advance buys" were the Tyson Company, Tyson and Company, McBride's, United Ticket Company and Bascom, Inc.

MRS. FISKE'S NEW PLAY

"Madame Sand" has been selected as the title of the new play in which Mrs. Fiske will appear, under the direction of Arthur Hopkins, George C. Tyler and Klaw and Erlanger. The premiere will take place at the Academy of Music, Baltimore, Oct. 29. Ferdinand Gottschalk will act the character of Heinrich Heine, and Jose Ruben will impersonate Alfred de Musset.



White, N. Y.

IN CLOSE HARMONY.

Anna Orr and Oscar Shaw Are an Engaging and Engaged Couple in "Leave It to Jane."

TOWNSEND WALSH NOW A CRITIC

Townsend Walsh, who has been general press representative for Winthrop Ames for the past two seasons, has resigned to become dramatic critic of the Boston Traveler. Mr. Walsh, who recently compiled a book on the life of Edouard Bouché, is an authority on matters pertaining to the literature of the theater and belongs to both the Lambs and the Players clubs. He entered upon his new duties Oct. 15.

TO TOUR IN "OUT THERE"

Elsa Ryan, the actress, has acquired the rights to "Out There" for the territory of Canada and the Far West, and will soon begin a tour in the war play in which Laurette Taylor is appearing at the Liberty Theater. Miss Taylor has reserved to herself the exclusive rights east of Kansas City.

Miss Ryan's season in "Out There" will be under the direction of W. H. Wright and Ambrose Miller.



FLORENCE NASH, FRANK HATCH, AND RICHARD TADOR
In Scene from "The Land of the Free" at Forty-Eighth Street

FOR STAGE AND SCREEN PRESENTATION H. M. Horkheimer Plans Simultaneous Showing of Strong Dramatic Story Called "The Right to Live"

One of the foremost women stars of the stage and screen is about to be presented by H. M. Horkheimer, in a new play that will have the novel distinction of being offered on Broadway simultaneously both as a spoken and silent drama. It is called "The Right to Live," and promises to arouse considerable discussion among the theatergoers.

The play is from the pen of a new dramatic writer who received his inspiration for it from a strong short story. The film version will be done in seven reels, at the Balboa studio, where the stage production is also being built.

"I have had this play for four years now," said Mr. Horkheimer, while discussing his novel project. "Production has been delayed for the want of the right star to play the leading role. And at last I have found her, after combing the entire amusement world. Meanwhile, the play has been worked over and over—that is fined and refined—until today, I believe I have a promising piece of dramatic material."

"The original short story had a big idea, which my playwright has developed in a masterly way, building it up here

and there, with a suggestion or two from me. A number of different titles were considered and finally 'The Right to Live' settled upon, because it conveys the theme of the piece—something that touches intimately the lives of nearly all men and women who really live.

"In all dramatic literature, I do not believe there is a tenser story of the inexorable fight for human happiness. As a photoplay, there are unlimited pictorial possibilities in the piece and an acting role for the star which has never yet been surpassed on the stage; while the spoken version teems with lines and situations which are bound to grip. I am not announcing the identities of star or author, as yet, for they are reserved to be sprung as a surprise, when both productions are ready to be given the public."

That Mr. Horkheimer has hit upon a novel idea in presenting his new piece on the stage and screen at the same time is unquestionable. People who see either one will more than likely wish to see the other, particularly since he promises to offer the same star in both versions of the work.

SHUBERTS GET BIG BOSTON THEATER

Firm to Take Over Opera House for Use of Musical Spectacles

BOSTON (Special).—Negotiations have been practically completed whereby the Shuberts will take over the big Boston Opera House. For weeks they have been in treaty with the present owners of the theater, Messrs. Draper and Dowling, for the purchase of it. Two weeks ago all concerned were close to an agreement, even to small items in the inventory, but minor differences arose as each party to the sale was trying to drive a hard bargain. Now it is understood that the terms have proved practically satisfactory to all, and that \$350,000 represents the actual sum of money transferred.

The Shuberts will take possession of the house, install their own staff there, and seek to keep it open from one end of a season to another. It is their plan to present there elaborate musical spectacles, such as the Winter Garden productions, other extravaganzas with music and those plays which require a large stage, many players and pretentious settings. The new owners will endeavor also to bring there each season either the Metropolitan Opera Company or the Chicago Company for a brief engagement. It is also their purpose to use the theater for concerts on Sunday.

MISS TAYLOR'S NEW PLAY "The Wooing of Eve" to Be Presented in Few Weeks

Laurette Taylor's next play, which is announced to follow "Out There" at the Liberty Theater within a few weeks, will be "The Wooing of Eve," a comedy by J. Hartley Manners. Miss Taylor's role in the new play will be that of an American Girl in London. Many members of her present company will appear in the play, among them being Frank Kemble Cooper, Lynn Fontanne, J. M. Kerrigan, Leonard Mudie, and Douglas Ross.

CHAUNCEY OLCOTT'S PLAY

Cohan and Harris announce that the name of the play they have obtained for Chauncey Olcott is "Once Upon a Time," a comedy in four acts by Rachel Crothers. Mr. Olcott's tour will begin at Atlantic City, Nov. 15.



TOWNSEND WALSH

Who Has Resigned as Press Representative for Winthrop Ames to Become Dramatic Critic of the Boston Traveler

HEARD ON THE RIALTO

In connection with his production of "Romance and Arabella" at the Harris Theater, Joseph Riter has introduced two features which are likely to be widely duplicated by Broadway managers. One of these is a full orchestra, which discourses classical selections, and the other is a series of crayon drawings of the members of the cast displayed on the exterior and in the lobby of the theater. So excellent was the music of the orchestra, under the direction of Elliott Schenck, that the between-act smokers preferred to remain inside rather than to exchange theatrical confidences on the sidewalk.

The drawings are said to be the work of a Washington Square artist. They are such splendid likenesses that other managers are considering the substitution of crayon sketches for the large colored photographs which have been in vogue for some seasons.

Among the interesting items of the James Buchanan ("Diamond Jim") Brady collection of art objects which is now on exhibition in the American Art Galleries, Madison Square South, is a theater pass of solid gold. The pass was presented to Mr. Brady several years ago by Klaw & Erlanger and entitled him to free seats at any time in any of their theaters anywhere. The object itself is a gold and enameled card with a portrait of Mr. Brady and it is enclosed in a gold case with a diamond clasp. While he cherished the gift highly, Mr. Brady never used the pass, as far as anyone knows.

London dispatches brings news of a new play by James M. Barrie, entitled "Dear Brutus," which is said to be one of the most delightful fantasies he has ever written. The play gets its title from the lines in "Julius Caesar": "The fault, dear Brutus, is not in our stars, but in ourselves, that we are underlings."

Many a time and oft upon the Rialto have dramatic critics laid aside their analytical tendencies to become press agents of theatrical attractions, but never within our recollection has a press agent become a critic. For that reason the announcement that Townsend Walsh, who has been serving in a publicity capacity for Winthrop Ames for the past two seasons, has been appointed dramatic critic of the Boston Traveler, has an aspect of originality which aids largely in its interest to us. Mr. Walsh was an efficient press representative in the sense that he combined literary ability and an instinct for news with courtesy and good-fellowship. THE MIRROR extends best wishes to him in his new field.

Never has managerial diplomacy been better displayed than at the Century Theater, where there is sufficient artistic temperament to cause theatrical reporters to gaze hopefully during all rehearsal hours in the direction of the Central Park West playhouse. No sign of jealousy among the dancers or singers is apparent, nor for that matter among the de luxe chorus girls whose limousines block the progress of Lew Fields and Harry Kelly on their way to the street cars. However, Tortola de Valencia, a Spanish dancer, has arrived at the Century, and perhaps it is only her presence that is required to set the furs and frills a-flying.

Fred Stone is nothing if not versatile in his fun-making accomplishments. One year he amazes the critics—including Will Rogers—by an unusually dexterous exhibition with a lariat, but he lays it aside in his following production to demonstrate his skill as an acrobat and bareback rider. This season in "Jack o' Lantern" he performs any number of stunts, some of which would daunt the widely heralded athletes of a three-ring circus. As a finale to the first act, he turns back somersaults, leaps through a barn door on a bicycle, rolls inside a spokeless wheel and jumps twenty feet over the heads of his stage pursuers.

Douglas Fairbanks, Stone's contemporary in comic athletics in the films, was an admiring and interested spectator of his performance on the second night of the engagement at the Globe.

In connection with Stone, it is reported along Broadway that he recently presented a new house to his father and mother at Freeport, L. I. The elder Stone, who is a barber by trade, has long been a resident of the Long Island town, and he, it is said, is always the first audience of his son's new acts.

The success of A. E. Thomas's comedy, "Her Husband's Wife," in Paris, reported in another column of the MIRROR, recalls the enthusiastic reception accorded to Margaret Mayo's farce, "Baby Mine," in the French capital some years ago. Perhaps, other native successes will follow, now that there is a large American population in and about Paris.

FRENCH PLAYS TO BE GIVEN Copeau Selects 25 Works for Presentation at Theatre du Vieux Colombier

A list of the plays which Jacques Copeau has chosen for his first season in America at the Theatre du Vieux Colombier comprises twenty-five plays by nineteen authors. The plays range from the classics of Corneille and Moliere to the most modern of French dramatists, and includes tragedy, comedy, farce and poetic drama.

All the plays are to be given in French. The Theatre du Vieux Colombier will open on Nov. 20 at the old Garrick, in West Thirty-fifth street, which is being rebuilt. It will play every night in the week.

WISCONSIN PLAYERS APPEAR

The Wisconsin Players, a group of earnest workers whose endeavors have been recounted for some time, made their Eastern bow on Oct. 20 at the Neighborhood Playhouse. They appeared in a bill of four one-act plays that proved, on the whole, to be a rather unhappy choice and one that we should not in fairness hold as an example of what this organization, which claims to be the pioneer in the little theater movement, can offer.

One of the plays, "Neighbors," by Zona Gale, was an extremely interesting character study. The slender plot, revolving around the contemplated coming of an orphan to the community,



"A TAILOR-MADE MAN"
Shows Grant Mitchell as Inquisitive as He is Ingenious. The Young Woman in the Case is Helen MacKellar

BEGINS NEW POLICY

Wm. Moore Patch Opens Pitt Theater in Pittsburgh with English War Play

PITTSBURGH (Special).—William Moore Patch, who a few weeks ago renounced moving pictures because he claimed that there were no more big pictures worthy of his audiences, inaugurated a new policy of high-class attractions at a \$1.50 scale at the Pitt Theater on Oct. 16, with his own production of "The Man Who Stayed at Home," a war drama by Lechmore Worrall and J. E. Harold Terry. The rights to the play have been acquired by Mr. Patch for the entire country, and following its run here Mr. Patch will book it from his New York offices in the Times Building throughout the United States.

The cast assembled includes many who appeared in the play during its engagement at the Royal Theater, London. In the company are Edyth Latimer, Dorothy Dorr, Flora Sheffield, Mabel Archdall, Mabel Reid, Eleanor Scott L'Estelle, Alexander Onslow, George Giddins, Harold Vosburgh, John Burkell and Reginald Sheffield.

The Pitt Theatre has been most effectively renovated for its inauguration as a legitimate theater, the lighting effects being unusually attractive. A unique innovation is a lounge, directly off the orchestra floor, similar to that which was at one time operated by the Booth in New York, but conducted, in this instance, upon a more elaborate scale. Refreshments and cigarettes are served free in the lounge between acts.

was thoroughly sufficient for the exhaustive analysis of the characters, who are types found in the rural districts of Wisconsin. "Neighbors" gave Laura Sherry, the directress of the Wisconsin players, a fine opportunity to display her ability as an actress, and Mary Wilder to play capably the role of an old woman philosopher on "folks."

The other plays had no special mark of distinction. "The Shadows" was so vague an allegory that its import was completely invisible, and "Carlos Among the Candles" was a monologue, in which a servant rid himself of a great many obscure ruminations on the symbolism of twenty-four lighted candles in a dark room. "On the Pier," an interesting but undramatic dialogue between two discouraged young persons who find renewed courage in each other, ended the program.

The stage settings, of an impressionistic nature, were charming and picturesque.

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EXPRESSING BIG HUMAN EMOTIONS

WITH the altogether excellent Pathe films, "The Italian Battle-front," and a few other war pictures of lesser importance, the American public is being given a very fair idea of the appearance of the battle-torn area of Europe. All of these serve to quicken the imagination in visualizing scenes so far removed from work-a-day life that they are almost inconceivable; but we have yet to receive a photoplay giving expression to the great human tragedy in all its aspects.

It is not too much to hope that D. W. GRIFFITH's spectacle, in the making of which he had the enthusiastic co-operation of the British war office, will, in a large measure, bring to us the spirit of the English and French people, as well as the frightfulness of the conflict in which they are engaged. Those who know Mr. GRIFFITH's work are aware of his genius for detecting big human emotions in relatively small incidents—his remarkable artistic discrimination and his mastery of the medium through which he works. And all of these attributes have been brought to play for seven months in the preparation of a single picture.

Soon the result will be shown on American screens and the year will bring forth no more important theatrical event. It is fortunate that so great a subject was entrusted to so great a director.

MAKE UNCLE SAM THE STAR

THE United States Government needs money to win the war. The extraordinary War Session of Congress recently appropriated \$21,000,000,000 for our first year in the conflict and it is turning to the American people whose annual income is estimated at \$35,000,000 to meet the appropriation.

It is important that the motion picture industry, the fifth largest in the country, does its share in subscribing to Government bonds. Most of the large producers have responded promptly to the appeal from Washington by investing in the Second Liberty Loan and encouraging their employees to do likewise.

There is no safer investment in the world. Liberty Bonds are a first mortgage on all the land and resources of the United States; on all the buildings and railroads; on all the wealth of the country. A single bond has all the wealth of the wealthiest nation in the world behind it, and it is offered for as little as one dollar down on a \$50 bond.

Here is an opportunity and a duty that should be realized, not only in the business offices of our producers, but in the studios and behind the box office windows of our theaters. Players with big incomes are buying bonds in large numbers; players with small incomes can buy proportionately. Managers of theaters with a little spare cash at their disposal can utilize it to no better advantage.

And this is the week, October 24 is the day, set apart by President WILSON for the awakening of the country to a full understanding of its obligations. No theater is too large or too small to do its part in making Liberty Loan Day a success. For once, advertising of an attraction may be subordinated to the advertising of a nation with Uncle Sam as the star.

Exhibitors may receive appropriate pictures free of charge, for the asking; they may make their houses the most potent of all factors in securing an over subscription to the Second Liberty Loan.

BRINGING THE WAR HOME TO PLAYGOERS

BEFORE the next issue of THE MIRROR, theatergoers will know, if they have any doubt about it, that the "whole boundless continent," so far as the United States is concerned, is at war. They will know, if they do not know it now, what SHERMAN meant about what the world is at just now.

November 1 is the day on which playgoers will be taxed 10 per cent on the box-office value of tickets sold and handed out. You may bandy words with Mr. HOOVER, the producer, the bulk dealer and the retailer about the price of edibles, but there is no such thing as back talk to the Government. You pay the theater tax on tickets, or you don't go in. And you will save yourself a lot of mental floor-walking if you understand at once that this tax will not end with the dawn of peace. Astronomers can calculate with certainty the movements of the planetary and stellar systems, but the day on which this theater ticket tax will fade away is shrouded in as much of a haze as the hour in which the Son of Man cometh. The law is immutable; as compared with the laws of the Medes and Persians they were made of rubber of the most flexible kind.

There is only one germ of comfort to the buyers of theater tickets as they count out their little Government tax—the "deadhead" must do likewise. The first nighter who for years has ingratiated himself into the good graces of managers in order that a first night performance may be made to show up a full house, will know how ZACHEUS felt when he was ordered to come down.

"CARRYING ON" IN LONDON

"CARRYING ON" in London is theatrical lingo, and means that the audiences sit the play through when the Huns' airships are dropping bombs promiscuously on the old town. Nearly every night when the rattle of the enemy air craft is heard above the city the announcers of the theaters stalk out on the stage and tell the audiences to "carry on," and when the audiences do so, as the generally do, the announcers compliment the sitters on their grit and extend the "thanks of the management."

Nevertheless, several theaters have announced matinees only, cutting out evening performances. On the whole, however, London managers assert that the "arch-Hun" raids are not keeping playgoers away, and that the "arch-Hun" would be surprised to learn that his attempts to keep playgoers from "carrying on" are futile. All the time the audiences are "carrying on" the players are doing likewise. They act just as they would if the air were filled with doves instead of bomb-droppers.

PASSING OF THE STAGE LOVER

IT is the lamentation of MINNIE GALE HAYNES from the wings of the stage wherein she is playing in "A Tailor-Made-Man" that the stage lover of to-day is a memory. She mourns the absence of the knighthood of the stage of the past. No more does she find the palpitating heart, the anxious look, the anticipated sigh. They have given away to "the sordid rule of rote; the Lochinvar has given away to the aviator; the dashing steed to the auto; the gay color of romance is dimmed by the cold gray of conventionality. Love making to-day is a commercial proposition void of any sentimental, romantic or spectacular embellishments."

She misses the old-time utterances, such as "Gadzooks," "Odd's Fish" and "Hell's bells." In their place she hears, "Oh, pshaw," "Scissors" and "Piffle." The side arms of the chivalrics are replaced by walking canes, and the pick of the mandolin is smoked out by cigarettes. She puts it all up to the modern dramatists. They write no more with the impressionistic pen. The type-machine has cut the life's blood from their brains and fingers. The spirit of Lothario has been boxed up and put away. It isn't even labeled. The crude to-day has pushed the ideals of yesterday off the chair.

Few stage lovers of to-day know how to hold a woman. Romeo acts as though the Juliet of the Balcony was about to say, "What are you giving us?", in lieu of sighing and asking, "Wherefore art thou?" The FLETCHERS, the HARRY MONTAGUES, LESTER WALLACKS and KYRLE BELLEWS and the MAURICE BARRYMORES are as perished delights, which an American poet, Dr. HOLLAND, who is forgotten, said was the dearest thing ever.

Well, we are not up on the subject as of yore, but Miss HAYNES is not far out of her bearings. The why we do not know. It may be that the club life of the modern Romeos and Lotharios is the fly in the ointment. The atmosphere where Lambs gambol, where Elks graze and other like organizations frequented by the lovers of the profession, are not productive of alacks and alases and sighs. It may be that the Juliets are not as real as they look. Even stage lovers in these our times have to be lured by something more than makeups. But the situation does not necessarily hark back to the playwright. He may not make the lines a lover ought to speak, but if the "lover" has the right sort of stuff he can rectify all that. It isn't what a man says, anyway, that counts. It is the way he acts, on the stage or off. Nevertheless, we vote with Miss HAYNES on the main question.

NEW ATTRACTIONS FOR NEW YORK THEATERGOERS

Stone's Superb Clowning Features "Jack o' Lantern"; "Romance and Arabella," Tale of a Widow's Might; "Doing Our Bit," Rich with Color, Coryphees and Frank Tinney

"JACK O' LANTERN"

Musical Extravaganza in Two Acts and Eight Scenes. Book and Lyrics by Anne Caldwell and R. H. Burnside. Music by Ivan Caryll. Produced by Charles Dillingham, at the Globe Theatre, Oct. 16.

Jack O' Lantern.....Fred Stone
Paul.....Douglas Stevenson
Henry Tripp.....Chas. T. Aldrich
Bobbie.....Harold West
Uncle George.....Oscar Ragland
Vilanova.....Allene Crater
Cecily.....Helen Falconer
Lady of Dreams.....Margaret Irving
Singarella.....Teresa Valerio
Baby.....Kathleen Robinson
Janet.....Edna Bates
Suee Saffra.....Violet Zell

There is something of the Christmas spirit about a Fred Stone extravaganza, perhaps, because it can be relied upon as an entertainment which will captivate children no less than adults. The comicalities of this comedian, who this season is traveling his stellar road alone, are essentially of a Peter Pan character. They seem to express definitely the desire "never to grow up," the longing of all mankind for the lost glories of childhood. There is a whimsical touch to them that can never be confused with the practical and often ingenious plans laid down for their direction, and those plastic minds among the audience have begun to reflect this expression to such a degree as to bring to the performance of the Stone musical plays as much Yuletide significance as the holly wreath in the window or the decorated evergreen in the park.

Stone is a superb clown—superb because he is simple of heart and sympathetic of mind and as keenly alert to comedy values as a chalk-faced Slivers of the tan bark. Moreover, he possesses the agility as well as the amusing clumsiness of a bear, and his versatility in athletics and acrobatics knows no bounds. Now as a somnolent tramp tumbling out of a hayrick, now as a "Guinea Wop," now as a Scotchman, a cosier, a Russian Cossack with the Cossack's terpsichorean tendencies, an awkward private and an ice skater he was always inimitable. But beneath all his drollery there is the charm of the playboy wistfulness of a Peter Pan.

In his latest vehicle, which incidentally has been admirably designed and constructed by Anne Caldwell and R. H. Burnside, Stone appears in a fantastically conceived character of Jack o' Lantern—a tramp from Ohio, whose name of John Obadiah Lantern had been changed by his friends to Jack o' Lantern because he "was light in the head." And it is his mission once he has assumed a suitable disguise to kill children with human kindness. But the children are rescued in time from the autocratic clutches of the Candy King by the amazing activities of Stone himself. The whole list of characters is transported to an ice carnival as a climax, and it is here that the comedian in the role of Charlotte Russe gives an exhibition of fancy and athletic skating that is as clever as most of the original Charlotte's maneuvers—though it cannot be said to be as graceful.

In the supporting cast are several tried-and-true Stone assistants. Allene Crater characterized well the part of a housemaid and later she led with fine dash and precision a battalion of

feminine military signalers. This corps drilled with an uncanny perfection which reflected more credit upon Mr. Burnside as a stage director.

Douglas Stevenson was given the assignment of the sentimental tunes. Helen Falconer danced gracefully. Charles Aldrich proved more ingenious than ever in his lightning-like facial disguises, and Teresa Valerio was winsome in the part of an Italian maid.

The scenery by Urban, Homer Emens and Ernest Albert was altogether charming, the chorus was comely and attractively costumed, and the music, by Ivan Caryll, was pleasantly reminiscent of former of his compositions.

terization, and he is adept in the writing of crisp and pertinent dialogue. With this natural playwriting equipment it would seem a comparatively easy task for him to build up a substantial structure which would appeal to one's imagination no less than to one's conception of the fitness of things.

The author's heroine is a sort of feminine Anatol. Her prime object in life is to toy with the hearts of men and continue to keep her lovers as good friends once they have been discarded. She exerts a charm which is not reasonable. Such a wide range of characters as succumb to her is wholly inconsistent with human nature. She has



THE END OF THE CHASE IN "MISALLIANCE"

Wm. N. Y.

Warburton Gamble Has Caught the Alluring and Defiant Elisabeth Riedon After a Hard Pursuit. Interested Spectators Are Philip Leigh, Malcolm Morley, Mrs. Edmund Gurney, Katherine Kaelred, and Maelyn Arbuckle.

"ROMANCE AND ARABELLA"

Comedy in Four Acts, by William Hurlbut. Produced by Joseph Riter, at the Harris Theater, Oct. 17.

Geoffrey Jones.....Harry Ashford
Arabella Cadenshouse.....Laura Hope Crews
Emma Wayne.....Alice Putnam
Ella Dusen.....Alice Augusta Butler
William Pennington.....Felix Krembs
Maid.....Ethel Cameron
Harry Atteridge.....Frank Connor
Mrs. O'Lannigan.....Jennie Lamont
Mrs. Green.....Virginia Chauvenet
Claude Estabrook.....Alfred Lunt
Peter Harper.....William Williams
Ernest Mason.....Henry Warwick
An Italian Musician.....Marc Loebell
Dr. Henry.....George K. Denay
Burglars.....Harry Blaising
Mr. Bergen.....Tracy Barrow
.....Harry Weiser

"Romance and Arabella" may be called the tale of a widow's might, so much success has the lady of the title in garnering suitors for her hand and affection. But she is an utterly preposterous lady, is this Arabella, and in the end a good deal of a bore, even, we imagine, to the one constant lover in her long list.

As in "Saturday to Monday," Mr. Hurlbut has started with a basically good idea—an idea which might have been capitalized into delightful satire of the domestic quality which is so consistently foreign to American playwrights, but like his earlier effort he permits his idea to degenerate into rather vapid farce.

Mr. Hurlbut is a good technician. He understands the values of comedy sketching, and of contrasts in charac-

neither the intelligence nor the magnetism to have ensnared them all. But perhaps this very fact is the whim which Mr. Hurlbut points out in his program description as being the nature of the comedy.

Arabella starts as a widow and before the play is over she has received the marriage proposals of five—or is it six—men. An aged asthmatic is the first and he is no sooner dispatched before a lover out of her dim and distant past bobs up and desires to claim her. Next comes a Greenwich village poseur whose self-importance and sophomoric omniscience was capitally satirized, though the scene in which he and Arabella conducted their battle of wits was too extravagantly farcical to be convincing in its irony upon the unconvictionality of Washington Square.

A buoyant youth was No. 4, and his appeal seemed quite irresistible, for Arabella planned to elope with him. A later affair ends in a flight from the altar, and the audience is led to suppose in the end that she has been conquered by the one man who has remained steadfast throughout.

Mr. Riter has mounted the play with excellent taste, and the cast he has assembled for his first independent production is exceptionally well-balanced. Laura Hope Crews gave a charming and finished performance of Arabella. Alfred Lunt was amusing as the denizen of the "village." Felix Krembs was the likable winner of the chase.

"DOING OUR BIT"

Musical Extravaganza in Two Acts and Seventeen Scenes. Dialogue and Lyrics by Harold Atteridge. Music by Sigmund Romberg and Herman Timberg. Produced Under the Direction of J. J. Shubert, at the Winter Garden, Oct. 13.

Principals in Cast.—Frank Tinney, James J. Corbett, Ed Wynn, Herman Timberg, Charles Judels, Frank Carter, Henry Lewis, Sam Ash, Andrew Harper, James Clemens, Chilson Ohrman, Sylvia Jason, Ada Lewis, Vivian Duncan, Rosetta Duncan, Roma June, Leah Nora, Virginia Fleming, Vera Roehm, and the Caninos.

Famines in food and fuel and other necessities of life may come to vex and terrify us but there never seems to be a dearth of chorus girls. Some may continue to marry millionaires or abandon the stage for the screen but others rise up from the shops and the schools and take their places in the theatrical sun. They have become a necessity to the luxurious life of Broadway. They are the first and last impression which visitors to New York carry home of the Winter Garden shows or the "Follies." The new fall production at the Broadway and Fifth Street institution present them in abundance. Principals will have their way, but the chorus has its runway.

With sturdy limb and jaunty air the coryphees dance and prance upon the carpeted stage extension, giving palpitating ecstasy to the elderly gentlemen in their immediate vicinity. And once you have taken long and persistent note of their scantiness of attire you observe that in many cases they are exceptionally pretty of face and winsome of manner. You remark platitudinously upon the gloriousness of youth and you sigh when a signal arranges for their momentary departure.

The chorus at the Winter Garden is always five-eighths of a production and this proportion in the new spectacle surpasses the pulchritudinous standards of its predecessors. The other three-eighths, composed of comedians and scenic effects, are quite as good as any that have been presented there in the last three years. Frank Tinney heads the list of the comedians and he was never in better form, perhaps, because his dialogue took an original twist and because in James J. Corbett he has an excellent foil.

There were also Ed Wynn, with his amusing personal exploitation; Ada Lewis, funny in spite of her limited opportunities; Frank Carter, personable young actor; Herman Timberg, with his eccentric dancing; Charles Judels, Sam Ash, who can rise to a high C occasionally upon demand; Sylvia Jason, as cunning a diminutive soubrette as one could want; Chilson Ohrman, a charming soprano; Vera Roehm, athletically superior, and the Caninos, Spanish dancers.

The scenic effect of "Doing Our Bit" is of a patriotic character, and shows the debarkation of American troops for France. An excellent illusory effect is obtained by the settings which represent transports at their piers.

Other scenes, some of which were of great pictorial beauty, represented White Sulphur Springs, Justine Johnstone's Club, Macdougall Alley, Monte Carlo and A Girl's Hotel. The staging is impressive, and the ensembles have been arranged with an eye to originality as well as effectiveness.

GRIFFITH RETURNS FROM THE FRONT LINE TRENCHES

Director in America After Seven Months Abroad—Purpose of Coming Production Explained in First Interview Granted—Photographs Give Idea of Scope of Mr Griffith's Work

BY LYNDE DENIG.

DAVID WARK GRIFFITH, in the year 1917, looked into the future and thought of how the future would look back at the year 1917 with questioning eyes.

What did he sacrifice?

What did he risk?

What did he offer to the cause of justice?

Did he do his part, or did he shirk?

These are the questions that the future will ask of every American who enjoyed good health during the year 1917.



D. W. GRIFFITH.

Mr. Griffith was seated in his private office in the Longacre Building for the first time in eight months. He had just returned from the Western front, having accomplished the most hazardous, and by all odds the most important work that fortune ever placed before an artist of the screen. On the desk beside him lay a pile of photographs, which in themselves supply Mr. Griffith's answer to the questions that he smilingly suggested are in store for all of us.

There were snapshots of soldiers in first and second line trenches, and among them might be observed the helmet-capped figure of the producer; others of dugouts, of towns turned to ruins, of forests stripped naked, of shell-punctured roads, and always they bore proof of the presence of Mr. Griffith.

What Did He Risk?

They answer the question, "What did he risk?" with obvious testimony that he risked his life. In glancing through these pictures and giving brief explanatory comments, Mr. Griffith recalled three occasions on which death was close as his shadow. He talked with the technical expertness and the calm assurance of a military man, who has seen service; then veered with equal enthusiasm to the viewpoint of the artist taking joy in a true expression of unstudied humanity, or the charm of a beautiful scene.

As the photographs were turned over, Mr. Griffith stopped to note the individuality of a particular street corner, or the distinctiveness of a weather-worn

thatched roof on a French cottage, or to comment on the appearance of the peasants, of whom the Gish girls and Bobby Harron seemed a part. One such picture drew an appreciation of its quaintness.

"Here is one not quite so quaint," said the producer, for immediately beneath the glimpse of the alluring France of generations of tradition there happened to rest a snapshot of a trench, across which the bodies of dead soldiers were strewn.

And that is Europe of to-day—the Europe that the master of the cinema has spent seven months in picturing—flowers struggling to live in fields plowed by shells and sown with bayonets. In reply to the question, "What did he offer to the cause of justice?" there will be presented a picture of facts that may well serve as a deterrent to the repetition of crimes such as are being committed in France and Belgium.

Written History Incomplete

Written history is necessarily incomplete and inaccurate, according to Mr. Griffith, who illustrated his contention by reference to the impression on the eye if a fully equipped soldier happened to walk into the room. The general effect would be registered on the mind, but details would be lost, whereas one click of the camera and each item of attire is permanently preserved. "My effort has been to focus the camera on Europe and modern warfare, to gain both detail and perspective that the great war and its influence on the people concerned may be recorded with indisputable accuracy.

"I photographed over sixty thousand

feet of film and included every instrument used by the armies now in action. In taking battle scenes, the new French lenses with their fourteen-inch depths were brought into play, also the gyroscope, a miniature combination of the aeroplane and box kite which is controlled from the field. Co-operating with the British War Office and officers at the front I was able to reach advantageous positions, some of them within fifty yards of the German line. I do not think we missed any phase of the conflict on the Western front, nor was any task too venturesome for our cameramen."

Behind the Theme of War

As the war is the dominant note in the world, it naturally will be the dominant note in this momentous production; but behind the roar of guns and the whistle of flying shells is the low sob of humanity rising from a million sorrowing hearts.

No doubt the producer had this in mind when he spoke of the story to be unfolded in the cinema history of the period. "This is a picture of truth and facts," he said, "and the story must be no less true to the life and spirit of the time than to the modes of slaughter in No Man's Land."

Mr. Griffith again turned to the photographs on his desk. Those taken in England indicated the whole-hearted manner in which the English peerage lent themselves to the undertaking of the American director. One showed Queen Alexandra in conversation with Mr. Griffith, others revealed him in consultation with the heads of various departments, and still others portrayed

FACTS AND FIGURES

D. W. Griffith returned to America last week with Dorothy and Lillian Gish, Mrs. Gish and Bobby Harron.

He has over 60,000 feet of film, much of it photographed under gun fire.

He spent many hours in the front line trenches.

Three times he narrowly escaped death from exploding shells.

His bullet-riddled camera has been kept by the British government.

The production will present every implement known to modern warfare.

Mr. Griffith received hearty co-operation from the British war office and the first families of England.

He aimed to make an accurate historical record for coming generations.

The picture will contain a human story reflecting the spirit of the day.

It will be shown in America within a few months.

scenes in which titled gentlewomen had become actresses for the purpose of showing correctly England's part in the war.

All Classes Included

Even in this small collection of pictures—so faint a suggestion of what must be contained in sixty thousand feet of film—it was evident that the director did not confine himself to one class of European society, any more than war draws social distinction in gathering its toll. As he applied the theme of "Intolerance" to all ages of man, he applies the theme of war to all classes of society, from the English nobility to the French peasant, and his sincerest wish is that his interpretation of the spirit be true as the camera's account of physical facts.

Right at this point one physical fact occurred to the director, and he smiled. A picture of Dorothy Gish looking very demure in peasant garb was in his hand. "Dorothy was worried about getting stout, and she lost fifteen pounds. Mrs. Gish lost twenty. I guess they did their bit."

Mr. Griffith is like his productions, a mixture of world-wide ideas and intimate close-ups, which is just about all life offers. He does not need to worry when the future asks what he did for the world in 1917.

He can answer the questions, "What did he sacrifice?" "What did he risk?" "What did he offer to the cause of justice?" "Did he do his part, or did he shirk?" with a contribution to world history destined to live as a testimony to American genius and enterprise.



D. W. GRIFFITH NEAR THE BATTLEFRONT.
Photographed Two Miles from Ypres, One Day Before the Recent Advance of the Allies, and During the Heaviest Bombardment in All the History of Warfare.



Indexed



ROSE MELVILLE

in her famous character

Sis Hopkins

MISS MELVILLE has played over 5,000 performances of SIS HOPKINS, which means that over 5,000,000 persons have seen her. Probably the record in theatricals. The above photos show SIS in the movies.



WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

Getting After Exhibitors Who Try to Give a Good Picture a Bad Name, Is Commendable Work of National Board of Review—Observations Concerning William Lord Wright

W. D. McGUIRE, JR., of the National Board of Review, deserves the commendation of the entire industry for his move against theater advertising of the smut kind. What avails it if the manufacturers keep films and posters clean, and a fool exhibitor prints an ad in the newspaper indicating—falsely, of course—that the film is smutty? Why, all the efforts of the manufacturer in the right direction are gone for naught! The good work is undone. Perhaps at one time the pictures were not "right." But now they are "right," thanks to such fellows as the two Bills—McGuire and Barrett—of the National Board, the National Association of the Industry and the Associated Motion Picture Advertisers. The "reformers" are really letting us alone. We stand well with the best people everywhere. There isn't a community but welcomes us. Except when silly Willie Swilbox, who runs the Idle (st) Hour up on Main Street, decides he can make money if he will advertise that perfectly all-right Boomagraph feature as an all-wrong piece of salaciousness.

Then the trouble begins. The good people of Sleepyville are awakened. Lots of them stream up Main Street to the Idle (st) Hour, which becomes very busy. It looks sure to be a hot time in the old town to-night (not to mention matinee). All the gay birds and the fat old women (you know, the sort you hear at the vaudeville show when the "old back" monologue man starts telling about married life) are there with their thin dimes. Willie Swilbox is much elated. But the crowd isn't—when the feature has been shown! Why, it was a disappointingly nice picture. Nothing naughty in it at all. What's the matter with the moving picture people, anyway—why don't they reveal a little "pep"? And so the dear, stung patron soliloquizes. Meantime Louie Longhair, who likes to write letters to the papers, is mad clear through. These datted picture makers are corrupting the people with their fil-lums. See that naughty picture advertised in the Clarion, as an example. "Six reels of passionate love," it says. And other things. How dare they, these fil-lum producers? But they do!—the ad. in the Clarion proves it! Of course, Louie doesn't see the feature itself. The lying ad. is enough. He and his kind give the motion picture a jolt that is undeserved.

And Louie and his crowd are not to blame, even though they might have investigated. Willie off the pickelb—Willie, the motion picture exhibitor, is to blame. Also the newspaper running his "copy." So the Board of Review are smartly going after Willie and going after the Clarion, too. They are harming an industry that doesn't deserve it (any more) and a campaign of education will make 'em desist. So they're going to get the education in large doses. I am pretty sure the new menace will be quickly wiped out. That Louie Longhair will retire to his lair appeased again. That Willie will learn how to show clean pictures cleanly at a profit. Oh, I'm an optimist all right! And a forgiving cuss, too. For I'm not in the least angry at Willie—only want to see him reform quick. I take his training for his job into consideration. It wasn't much of a training. So I feel

no bitterness. *Willie didn't know any better!*

But when a man *does* know better, then I fume! For instance, at the advertising man or men behind the "copy" for a feature that has just opened in a Broadway playhouse. So much "suggestion" in it that the newspapers held it up without a tip from Bill McGuire. Just a matter of common sense and sense of decency. And certainly an act of kindness to the non-advertising producers. Imagine what *that* sort of copy in a big town paper could cause! And there would be no defense—New York advertising men are generally believed to know the difference between beneficial and baneful advertising. When they create smutty copy they do so deliberately. That being the case I am disposed to feel that Bill McGuire's latest move is to the motion picture industry what Uncle Sam's entrance into the war is to the Allies. *It may save us!*

Ernie Shipman, idea man, made loads and loads of money for big film concerns exploiting their features. A little for himself. Then he got the best idea of all. He would be *his own* big film concern. So he shed his job. Realized the limitations-of-a-job that this page had often dwelt upon. Will still sell his ideas *but he will sell them right!* It makes me very happy. I like to see the right men setting up for themselves. It helps them and helps the business. Watch *this* idea chap surpass his best previous records!

I note that H. O. Davis is again in town. The man who made the stars and directors of Universal City cut out wastage when he took charge there. How aforesaid stars and directors hated him! How they besought the executives in New York to remove him! How they strove to annoy him and wipe out his systems! How, failing in this, they abused him and—resigned! My, wasn't he "in bad" with the U-Cityites when he entered the game! Now he's general-managing Triangle production. And they say

that whenever a U-City actor or director "gets through" he rushes Tri-anglerward and tries to line up with—yes, H. O. Davis.

The trade papers get my angora. Neither writers nor editors—at times—seem to have any facts about the business they affect to describe. Every rewind boy in a nickle show knows about the Solters—Harry Solter and Florence Lawrence. Yet we find a trade journal imposing the name of *Missus* Lawrence on the beautiful Florence, and doing it so often that we're not inclined to think it a slip. We reproduce the horror to prove our case:

"He was examined under an order of Justice Ford, and his testimony was filed in the County Clerk's office. The witness said he knew *Mrs. Lawrence* for eight or nine years and that he had had a talk with her on Dec. 15 in his office. '*Mrs. Lawrence* wanted to come back to my employ,' he said. 'I always liked her and was glad to have her back.' . . . The witness further told of *Mr. and Mrs. Lawrence* receiving \$700 a week from the Universal, and among the papers filed was a letter telling *Mrs. Lawrence* that the Bluebird Committee would not need her."

Unbelievable, but VERBATIM!

Bill Wright. Not Kalem's. From the West. Selig's. William Lord Wright, in full. That fine picker of good men, J. A. Berst, got him for Selig. Now Berst is back with Pathe and has brought over his splendid Hoagland and his smashing Wright. The latter will supply exhibitor material. Like Hoagland he isn't much on noise—but he knows his exhibitor. Has been knowing him for eight years. The way it happened was this: William the Lord Wright was editor of a paper in Bellefontaine, Ohio. He was interested in the motion picture and used to write photoplays—got the "good old days" price of fifteen to twenty-five dollars a reel for his stuff. Exhibitors would insert the outlandish exhibitor advertising of that day in

William Lord's sheet. (You know the style: "To-day! Positively! Splendiferous Easanay! An Entire Reel! Broncho Billy in Alone at Last! Coming, Florence Turner!") But Billy hated to see them waste their money. He chucked their original ads in his largest waste basket and made up his own. The exhibitors didn't get peeved—delighted, rather. For they found that William Lord's ads increased business!

William Lord also did acrobatics with what the exhibitors affected to believe was press stuff. He slid this into the aforesaid W. B. and then gave up his evenings hanging around the exhibitor's place getting the real dope. When this appeared in print, the exhibitor didn't regret the fate of his own press material. There was a difference! Indeed, they pressed William to pass on all their advertising matter—Good Natured William did it, and devised new publicity aids besides. But it took years before the big manufacturers got around to him and his exhibitor-knowledge. Why, I remember meeting William for the first and only time at the Dayton convention of 1910. The best metropolitan recognition he had had up to that time was from Alfred H. Saunders, then conducting the trade paper of the "independents," who asked William to conduct a department for scenario writers. William Lord was doing this, and had come to Dayton to "cover" it for Saunders' paper. Here he ran into big movie men galore—men who needed a good Wright. But it was the day of camouflage. The bull artist prevailed. Joe Brandt was also tradepapering and Ben Schulberg was writing manufacturers' ads for which another man got the credit. The quiet man with the punch wasn't in call. So William Lord had to wait. But all things, we are told, come to him that does. Therefore William Lord arrived.

I am patriotic—highly so—but I want to go on record as declaring the limit in the ridiculous has been reached by Mr. Hoover's department.

"A general request," I read, "has gone forth from the headquarters of the United States Food Administration to the picture people of the country asking them to refrain from using real food in their productions. . . . Imitations of the various articles of food can be used in most cases."

If the activities of Mr. Hoover's department can take no better course in these crucial times, I think the whole silly outfit should resign.

Ought press agents to get their pictures in the trade papers along with their bosses? The executive we admire so much says:

"It is my personal wish in any of my connections with motion pictures to wear O'Sullivan rubber heels and walk through silently."

I wonder where the old school type of advertising manager who is known better than his firm, will get off when this sort of executive predominates in the industry? And two years from now *his* will be the predominating sort. Watch!



DRAMATIC MOMENT IN "EMPTY POCKETS."
Coming Herbert Brenon Melodramatic Production

PREPARING MUSIC FOR PHOToplay ACCOMPANIMENTS

Increasing Popularity of "Program Notes"—Conductor Must Suit Tone to Mood of Scenes—Picture Program Inculcates Taste for Good Music

BY MONTIVILLE MORRIS HANSFORD.

I HAVE been looking over a *Folio of Moving Picture Music*, published by Remick, and arranged by J. Bodewalt Lampe. It contains some very useful material, several numbers of which I have made use of in the programs below. Such albums as this are extremely helpful, and one of the best points about this one is that the selections are very short, making it much easier to close the movement than in pieces spread over too much paper. There is nothing quite so awkward as to try to stop when the stopping place is out of sight. It will be seen that a short movement does away with this difficulty to some extent. In this collection there is almost everything that a player could possibly use in playing pictures. There are characteristic airs from all nations, movements for mob scenes, fights and all manner of excitement. It even contains our old favorite, the first part of the *Sonata pathétique*, Beethoven, made into a "hurry." Altogether, it is a splendid general album.

Inaugural of "Program Notes"

I have mentioned the *Souvenir* in several former programs. The organist at the Strand, Ralph Brigham, used this number for the scenic last week with excellent effect. It seems to fit scenes of the quiet sort, and it is restful and melodious. In an educational feature, he played Saint Saens's *Swan*. These two numbers are easily played on the organ. The Strand Overture last week was *Semiramide*, Rossini, and the regular symphony orchestral concert included the *Passacaglia*, Bach; *Egmont* overture, Beethoven and Bizet's *L'Arlesienne* suite, No. 2. Both the Strand and Rialto are printing "program notes" in their regular programs, thereby helping the novice in understanding the compositions presented. This custom is assuming the proportions of legitimate concerts, and as such must needs take on all the technic of the Philharmonic or Boston Symphony appearances.

Manager S. L. Rothapfel became Conductor Rothapfel at the Rialto last week, conducting in the absence of Hugo Riesenfeld. The overture was the ever-popular *William Tell*, and it brought a round of applause in which Mr. Rothapfel called on his men to share.

Conductor Must "Live" Picture

One thing struck me while listening to Mr. Rothapfel's orchestral accompaniment to a picture, and that was his varying the tone to suit the scenes, without so much regard to the original marking by the composer. I have always contended that this idea is the proper one for picture playing. Let the picture moods govern the degree of tone used. The composer may have thought differently at the time he worked it out, but ten to one, if he heard the tune played for a picture in the manner suggested above, he would never know the difference. As a matter of fact, MacDowell nearly always played his own things in a different way every time he went over them, and he acknowledged it. The softening of tone at certain vital places in a picture is of supreme importance to the viewer, but this is a rare accomplishment for an orchestra. Lack of imagination and interest on the



BILLIE BURKE IN "ARMS AND THE GIRL."
Paramount Picture Showing Star at Her Best.

part of the conductor is responsible for bad playing of pictures. To arrive at such interest and use of imagination, the leader must *live* the picture, just as an accompanist must live the song of the singer, no matter what he may think of it, whether it is good or bad according to his ideas. His business is to forget he's living, and make some *other* thing live for the time being. We are at the stand now where the picture player must be considered as an artist, as much so as the accompanist at the concert.

Appropriate Numbers

Probably few picture players know the little song by Ethelbert Nevin, *When the Land Was White With Moonlight*. This is a rare gem for love scenes. It can be played from the song arrangement. Another good number by Nevin is *At Twilight*. This is arranged for piano solo, and published in a small book of such arrangements. The John Franklin Music Company has published some good works suitable for pictures. One, the piano accompaniment of *Mona Kioa*, based upon an ancient Hawaiian sacrificial hymn, is very good for stately scenes; and another, a waltz, *At Last*, by Constance; also a Cuban *Danson*, *El Cubano* by Seoane. This company also publishes the music from the *Bird of Paradise*, which contains the famous *Farewell* song, *Aloha Oe*. These numbers are all based on Hawaiian melodies.

Picture Music Educating Public

I have been told by an organist in a picture house that he gets very tired playing hour after hour, and there is some excuse for him. It is not a bed of roses. Neither is any kind of work where things keep moving. He would probably kick if he had an easier job, and so it goes. The musical end of the moving picture business need not be humdrum. But I have found a lot of good musicians who are playing pictures, and they have never been able to take the matter seriously, even though they have been at it for some time. It is pretty generally conceded that the picture houses are paving the way for the

man in the street to come into an appreciation of good music. This in itself ought to be an incentive to the player to do his best and help along this education. Certainly it is well worth while. It is too bad that the average player does not get much praise from his audience, but it is there just the same. There is scarcely any way to show it, as he is not usually allowed a spotlight. The Strand and Rialto, however, feature their organists, their special numbers being printed on the programs.

"Son of His Father"

Open with a good slow waltz; *Mo Cherie*, Kendall, is fine. Play until cue, "I'm calling your hand," then go into *Ting-a-ling*, Friml, continuing until title, "A hunch," then change to *Pizzicato*, Gillet. At cue, "The extra pair—they're loaded!" use No. 95 from the Remick Album. Make a sudden stop as Caribbey is thrown off train, then go into *Song without words*, Holzel. Play until title, "Morning, too blistering hot," then *Marche joyeuse*, Jeffery. At title, "Meanwhile at Buffalo Point," change to "When a maid comes knocking at your heart," Friml, and at cue, "I can make a city out of that pasture," go into *Valse triste*, Sibelius. At cue, "I promised her I wouldn't tell Mallinsbee," soft agitato, No. 94, from the Remick Album. Follow struggle until Slosson is thrown to pavement, then sudden stop; loud again as he is thrown into water, after which play "When a maid" until cue, "Nothing—just holding down my job," then *Valse triste* again. At title, "Conspirators with a motto," play the *mysteries*, No. 88, Remick Album, until cue, "I can read it," then go into *Air de Ballet*, Herbert. As Slosson wakes, begin No. 88 again, playing until cue, "I was thinking of papa," then return to *Air de Ballet*. An agitato at the holdup, then back to *Air de Ballet*. Play agitato at the chase after Slosson, and at title, "The boom of Realty," play *Ting-a-ling*. Confusion again at title, "And with the night," using Remick No. 92. From cue,

"They were ten to one," play *When a maid comes knocking* to close.

"Arms and the Girl"

A charming little number, *The Water Ways of Venice*, by Mildenberg, can be used for opening this picture, continuing until Jack Martin is shown, then go into *My Dough Boy*, or any good dance theme. At cue, "War!" change to *Astoria*, Mildenberg, until title, "On the fifth of August, when neutrality," at which begin *Crescendo*, Lassen, using agitato as Ruth tries to reach train, and then back into the *Crescendo* again. At title, "The Burgomaster of Beaupre," play the No. 91 from the Remick Album for a few measures, then into *Astoria*, playing until cue, "Why don't you give the young lady my room?" then *Crescendo* again. At cue, "Please drive me to Paris," begin No. 90 from the Remick Album, and work from very soft to climax at cue, "I am Ruth Sherwood," then back to *Crescendo*. At title, "General Freiherr," play No. 91 from Remick Album, loud at street scene. Change to *Songs of the Night*, James, at cue, "Search this house," going to No. 90, Remick Album, for the street scene, simply playing softly for the interior scene that follows. At cue, "General, an old customer," play *Song without words*, Porter, until cue, "Where did you get this Russian passport?" at which begin soft agitato, No. 94, Remick Album, louder and louder through cue, "General, you can't shoot that man," with a sudden stop at the signal to stop the execution, after which begin a quiet theme, such as *Song without words*, Saint Saens. At cue, "The altar is waiting," play *Love Song*, Porter. At cue, "Take the bridegroom's clothes from his room," use No. 94, Remick Album, following action, with loud agitato at cue, "Darling." At cue, "Don't worry," play *Astoria* until cue, "I think you young people ought to say good-night," play *Love Song*, Porter. At title, "Midnight," use Nos. 88 and 92, Remick Album, following action, and loud at struggle. At cue, "Sorry to have made you a widow so soon," play *Love Song* again, until Ferrers and Ruth leave the house, then a soft agitato. At cue, "We're across the frontier and sale," play *Love Song* to the end.

ROSSON WITH FAIRBANKS

Closely following the announcement that Allan Dwan had been engaged to alternate with John Emerson in the staging of Douglas Fairbanks-Artcraft plays, comes word that Art Rosson will assist Mr. Dwan in his new work. Rosson is leaving his position as director for the Triangle to join the Fairbanks organization. He has had six years of film training, principally under Allan Dwan, who as supervising director of the Eastern Triangle studio, promoted him to directing.

LATEST PICKFORD FILM

The release date of Mary Pickford's latest vehicle, "The Little Princess," has been set for Nov. 5. The story is from the book by Frances Hodgson Burnett, author of "Little Lord Fauntleroy" and other successful novels, and was adapted to the screen by Frances Marion, Marshall Neilan directed.

ARTISTS WHO GIVE REALITY TO GOLDWYN PICTURES

In Selecting Studio Force Samuel Goldfish Is True to Belief That "The Motion Picture Is Not a One Man Institution"—Ballin, Shinn and Cotton

(Second in Series of Production Articles)

IF A SINGLE phrase can be said to dominate a great moving picture corporation, the favorite words of Samuel Goldfish, "The motion picture is not a one-man institution," may be taken as the foundation of the Goldwyn Pictures Corporation and its highly acclaimed productions.

That motto guided Mr. Goldfish in the making of Lasky Company, and it has come to mean more and more to him as his experience of the amazing expansion of the industry has grown. In the production side of motion pictures it had its first application in the enlisting of Cecil De Mille, William C. De Mille, David Belasco, and Mr. Belasco's former stage director, Wilfred Buckland, to insure the artistic quality of the early Lasky product.

When Mr. Goldfish decided to form his own producing organization, the same idea held sway in his mind. He brought Edgar Selwyn, Archibald Selwyn and Margaret Mayo into pictures to work with him, and added such distinguished names as Irvin S. Cobb, Porter Emerson Browne and Crosby Gaige to Goldwyn's advisory board.

Artistic Quality in Pictures

On the production side of Goldwyn, this principle was just as notably followed. One of Mr. Goldfish's first moves after the question of studio location had been settled, was to insure the high artistic quality of his pictures in settings, lighting, composition and atmosphere by bringing artists into the moving pictures to co-operate with the staff of directors on all Goldwyn pictures. On this principle Hugo Ballin, the mural decorator, Everett Shinn, the famous illustrator, and William Cotton, the painter, were soon working side by side in the studio.

To Everett Shinn fell two Mae Marsh pictures filled with the atmosphere of homely American life, "Polly of the Circus" and "Sunshine Alley." For these Mr. Shinn made a large number of his typical, detailed sketches in black and white, showing episodes from the stories, set against picturesque back-

grounds. These sketches guided not only the technical staff in constructing settings, but also the directors in achieving "atmosphere" and the players in the matter of costumes. For "Polly of the Circus" Mr. Shinn designed an entire village street which was built in toto on the Goldwyn "lot." There and in the studio, Mr. Shinn was constantly at the director's elbow for consultation and suggestion.

Mr. Cotton, who came to Goldwyn from a distinguished career as a painter in oils, supervised settings and lightings for the Jane Cowl picture, "The Spreading Dawn," lending to the portrayal of the Civil War atmosphere a rich refinement not yet given the period in any film production.

Art Work of Ballin

Hugo Ballin, who has had the largest hand in Goldwyn's art work, is chiefly celebrated in artistic circles for his mural decorations in the Wisconsin State Capitol, his many prize-winning paintings exhibited in salons here and abroad, and his interior decorations for the homes of millionaires in the East.

Mr. Ballin's work begins with a reading of the "script"; it is not finished until the last bit of celluloid is shot, printed and assembled. For motion picture work, Mr. Ballin makes a detailed drawing in pencil showing the room or exterior from a general camera angle.

On the margin, often in the sketch itself, he indicates by word and number the material and the color desired in any particular piece of woodwork, hanging or rug.

Mr. Ballin's work, like the work of the other artists, extends beyond that of the architect, because he supplies with his drawing of the setting a ground plan which not only gives dimensions for the technical department, but also shows the actual camera angles contemplated. After the setting has been built on the studio floor—or, if it is an exterior, on the "lot"—Mr. Ballin, like his confreres, is constantly on the floor with the motion picture director, aiding by suggestion in the composition and action of the scenes.

In the early days of Goldwyn production, the DRAMATIC MIRROR printed a "still" from the "The Eternal Magdalene," in which the artistic perfection of composition was particularly noted. In "Baby Mine," recently shown with Madge Kennedy in the star part, Mr. Ballin was active co-director with John Stuart Robertson. He is now aiding Director Frank H. Crane in the making of Mary Garden's "Thais."

Just as the utmost co-operation of artistic forces goes into the Goldwyn product—forces, some of them never hitherto enlisted in the motion picture field—so novelty and efficiency have been

introduced in the achieving of desired ends usually obtained by some round-about and false expedient. Thus all night scenes shown in Goldwyn films are actual night scenes, photographed by artificial light. The old method of taking daylight scenes and tinting them a blue-green left the sky the brightest part of the pictures, while faces were less distinct than might be wished.

Night Scenes at Night

Goldwyn laid down the policy of taking all night scenes at night with great batteries of arcs supplying either moonlight or some artificial illumination such as light from a doorway or a street lamp. The result was that the pictures showed thick black night in the sky above and yet gave the faces of the characters, when they came into the acting zone of some source of light, all the definition of daylight. This method has been used in all Goldwyn pictures, but it is perhaps most noticeable in "Polly of the Circus" and "Nearly Married."

In the former almost half the action occurs in or around the circus during night performances. In the other, Madge Kennedy's new vehicle, there occurs a terrific thunderstorm at night which plays a crucial part in the comedy. To achieve the proper effect, an inn, barn and country road were built and laid out about a hundred yards from the studio, and a rain, wind and lightning-making system erected above them. High in the air were suspended 23 arc lights, and a system of pierced water pipe, including 15 sections about thirty feet each in length. A gigantic aeroplane propeller supplied the wind, which tore the descending water into driving gusts of rain, illumined by flashes from the arcs and a bank of Cooper-Hewitts. Under this deluge the action passed.

One of the problems which the art department of Goldwyn has had to solve was the construction of a rocking steamship floor for Mae Marsh's "Cinderella Man." To achieve the de-

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Left to Right: Cameraman Rosen, Director Robertson, John Cumberland, Hugo Ballin.—A Ballin Set for Goldwyn's "The Cinderella Man."—Top: Design by Everett Shinn for "Polly of the Circus."

TWENTY-SIX MILLION READERS TO BE REACHED THROUGH DAILIES

Paramount and Arcraft Plan to Standardize Company's Trademark Wherever Pictures Are Shown

Twenty-six million newspaper readers throughout the length and breadth of the United States, a large percentage of whom have probably not yet become regular screen patrons, many others who may never have attended a picture show, will be told of Paramount and Arcraft productions through the million-dollar advertising campaign in approximately three hundred newspapers published in eighty-two cities and having a combined circulation of nineteen million.

It is easily estimated that the remaining seven million will see these advertisements which will in every instance carry prominently the trademarks of both Paramount and Arcraft. These in turn will be used by exhibitors in their local advertising. They are obtainable from the company's exchanges. This means literally that every corner of the country will be reached and that anyone who reads will see the announcements and learn to know a Paramount or Arcraft picture by its identifying mark.

In connection with the drive will also be the campaign in the national magazines and on the electric billboards in most important and conspicuous places.

It means in addition that an immense amount of publicity for Paramount and Arcraft pictures will be added to the

already widespread number of articles, reading notices, pictures, etc., that are being published in the papers and magazines. Many newspapers that had failed hitherto to distinguish between the various brands of motion pictures will call attention to the excellence of Paramount and Arcraft productions.

Advertising has already been allotted to all the newspapers in the following cities: New York, Chicago, Brooklyn, Philadelphia, Boston, St. Louis, Detroit, Cleveland, Baltimore, Pittsburgh, Buffalo, San Francisco, Los Angeles, Milwaukee, Cincinnati, Newark, New Orleans, Washington, Minneapolis, Seattle, Kansas City, Portland, Ore., Indianapolis, Rochester, Providence, Denver, St. Paul, Louisville, Columbus, Toledo, Atlanta, Birmingham, Worcester, Richmond, Syracuse, New Haven, Memphis, Scranton, Spokane, Omaha, Fall River, Paterson, Dayton, Grand Rapids, Bridgeport, San Antonio, Nashville, Dallas, Lowell, Youngstown, Salt Lake City, New Bedford, Albany, Hartford, Des Moines, Tacoma, Reading, Trenton, Springfield, Mass., Camden.

This is merely the beginning and other cities of populations varying between 100,000 and 75,000 will be included in the campaign which is the most far-reaching ever undertaken by a motion picture organization.

THREE "BIG V" COMPANIES PLANNED

Lawrence Semon, Graham Baker and Henry Kernan to Direct One-Reel Comedy Organizations for Vitagraph

Albert E. Smith, president of Greater Vitagraph, announces that the demand for "Big V" comedies has become so extensive throughout the country that he now has three companies at work producing these one-reel laugh makers. As planned now, Lawrence Semon will continue to direct and play the lead in his own company, having with him Florence Curtis, formerly a featured dancer in Cohan's revue; Joe Basil and Pietro Aramondo, acrobats and comedians. In addition Mr. Semon will have in his company a score of beautiful girls and the plays will be so written that they will have parts in them and not be used solely as ornaments.

Graham Baker is the director of the second company. He has written most of the comedies produced under Mr. Semon's direction and he blossomed forth as a director last week with "Riff-raff and Rivalry," in which Montgomery and Joseph Rock are featured. He has been associated with the Vitagraph Company for years and is thoroughly versed in all branches of the motion picture productions.

The third "Big V" company, which has already begun work at the Vitagraph studio in Hollywood, is under the direction of Henry Kernan, with Charles Dill and Caroline Rankin in the chief roles. Mr. Dill is a well known comedian. Miss Rankin appeared in "Fix" and other productions. She began her stage career in "Mrs. Wiggs of the Cabbage Patch" and was in stock for several years before she went into motion pictures.

Mr. Smith makes the statement that the Vitagraph comedies will be the best that money can produce. While they will lack nothing in the way of thrills and acrobatics they will be given splen-

did settings and every effort made to raise them above the level of the average slapstick comedy. With three companies working he feels that he and the directors will be able to devote more time to improving the comedies and introducing novelties. He asserts that in the future Vitagraph will devote as much attention to the production of these one-reelers as it does to the making of its Blue Ribbon subjects.

A large number of comedy scripts are now in various stages of completion and a list of future releases will be announced shortly.

UNUSUAL WAR FILM COMING

Pathe's "France in Arms"
Shows Sensational Battle
in Air

On Nov. 11, Pathe will release a five-reel special, "France in Arms." It was taken by the cinematographic section of the French army, and, as its name indicates, illustrates every side of the gigantic effort which France has made to thrust back the German invader from her soil. At the start we see the young men who have been called to the colors going through the course of training devised to render them fit to take their places on the battlefield.

Then come scenes showing how France not only has mobilized her man power but her industries in order to enable her to supply her armies with food, clothing, ammunition, small arms and artillery. From the manufacture of the big guns we are taken to the front, where we see guns of every size from the smallest of the trench mortars and machine guns to the giants mounted on railway carriages, which hurl shells weighing over a ton distances of nearly thirty miles.

In connection with these scenes are shown others which graphically illustrate the great advance made in aeroplane construction. The cameraman was taken aboard one of the big flyers of a French attacking squadron and filmed every stage of a battle above the clouds with a German squadron. The plane in which he is a passenger selects an adversary from the German air fleet. Fire is opened on both sides. Both flyers manoeuvre at dizzy angles seeking to get a commanding position. Suddenly the German plane falters, begins to circle around aimlessly, and then with rapidly increasing speed plunges toward the earth. The cameraman records every second of her drop until she plunges her nose into the earth below, a total wreck.

Another series of scenes is given in an attack by the French at sunrise. The poilus are shown standing in the trenches, awaiting the signal for "over the top." The word is given, and they scramble from the relative security of the trench out into the open, where they are at once exposed to the withering fire of the Germans, whose trenches are in plain view not far away. With bayonets set the poilus go forward. We see them reach the German trench, and



DAVID POWELL AND OLIVE TELL
in "The Unforeseen"

soon the strings of German prisoners come forth—proof that the trench has been captured.

ARTISTS GIVE REALITY TO GOLDWYN PICTURES

(Continued from page 12)

Aim of the Artists

sired effect, a platform 60 feet by 40 feet, supported on a single pivot and 20 great iron springs was built in the machine shop, the only room available where the floor could be sufficiently reinforced to bear the weight of eight tons which the structure involved.

To revert for a moment to the work of the artists as designers of settings, it should be pointed out that the aim of Messrs. Ballin, Shinn and Cotton, under the prompting of Mr. Goldfish, has been to achieve two things: the creation of scenes suggestive of the emotion indicated in the "script," and the elimination of the cluttering detail which has made so many moving picture settings a by-word for the unreal and the inartistic. On the first score might be mentioned the fresh, almost "perky" decorations of the complete apartment constructed for "Baby Mine," and the clever method by which the doors recessed into the "returns" of the broad walls, eliminating any visual interruption to the swiftly moving action.

The elimination of detail—without the elimination of atmosphere or richness of setting where needed—was particularly noted by the reviewers of Maxine Elliott's "Fighting Odds," though it is present to greater or less degree in every Goldwyn production and will be particularly noticeable in Mary Garden's "Thais." For there, though the period is classic and the production full of great scenes of large crowds and rich palaces, the truly artistic lines and proportions of Mr. Ballin's settings achieve the desired effect without superfluous detail, or the absurd collection of the Oriental rugs and plaster casts which are so often supposed to make a Roman—or Egyptian—holiday.



HELEN FERGUSON AND TAYLOR HOLMES.
Fencing Lesson as Conducted in Essanay Studio.

AMERICAN BOYS IN FRANCE APPEAR IN LATEST PATHE FILM

"Under the Stars and Stripes in France" Is Title of New Two-Reel Release

Under the title of "Under the Stars and Stripes in France" Pathe has just released a two-reel picture of the greatest timeliness and interest. As its name implies it shows the soldiers of Uncle Sam now on French soil, the vanguard of the vast army that will soon be "over there." Though a number of scenes of our soldiers in France have already been shown in the Hearst-Pathe News, they were of necessity short and disconnected. In this picture is given only new material just received in this country, and taken under the auspices of the Cinematographic Division of the French Army.

The picture is full of human interest. Our soldiers are shown becoming acquainted with the French inhabitants of the towns and villages in which they are billeted. After viewing some of the scenes, it may be expected that many men will hasten to enlist, provided they receive assurance of being speedily sent to France, for the cameramen secured evidences of forthcoming alliances that certainly are not of a political nature.

Artillery, small arms, rifle, and bomb throwing practice are all shown. The conditions under which the troops are being hardened for the coming combat with the enemy are as close to actuality as is possible. We see the boys digging long lines of trenches and putting in the bomb-proofs, all as carefully as though their lives depended upon the way in which they are constructed. We see them in various maneuvers in the field; we see them on their "hikes"; we see them in their camps apparently very much at home and happy; and it is quite evident that they are quartered in by no means what is the least attractive part of France, for the surroundings are beautiful in every instance.

An interesting portion of the picture is that presenting a grand review of the Americans. It was held on a large plain, and it is with surprise and gratification that we note that Uncle Sam has many

thousands of men already across the water. The titles, of course, do not tell us the number, but as far as the eye can reach are stalwart, sunburned men, marching in company formation under the Stars and Stripes. Cavalry, artillery, infantry, signal corps, hospital units and engineers all file before the camera.

As a booking proposition, "Under the Stars and Stripes in France," is of the very best. The great business of the country to-day is war. From nearly every home men are being called into service in the army or navy by means of the selective service. Hundreds of thousand of others have volunteered. It is very probable that most of these men will before long be sent to France, if they have not already gone. In consequence the life of our boys in France is a subject of universal interest. It goes without saying that the exhibitor who books "Under the Stars and Stripes in France" and advertises it the way it deserves should do an exceptional business.

MISS CLARK SELLS BONDS

Marguerite Clark, Paramount's dainty star, spent Thursday, Oct. 18, in Washington, D. C., personally selling bonds at Riggs National Bank, on special invitation from the Washington Liberty Loan Committee, in co-operation with the various departments concerned in the all-important issue. On Tuesday of this week Miss Clark, on invitation from Mayor Fuchta of Cincinnati, sold bonds at the Chamber of Commerce in that city.

EXHIBITORS SLOW IN RAISING PRICES

Harris P. Wolfberg Believes Public Will Be Reasonable in Accepting Present Conditions

That the motion picture exhibitor is not meeting the present era of high prices with the same business sense as the average business man, is the opinion of Harris P. Wolfberg, head of the Harris P. Wolfberg Attractions, Pittsburgh, who has finished a tour of Eastern cities, for the sole purpose of investigating the war-tax situation.

"Paradoxical as it may seem," he says, "The moving picture exhibitor who is by nature of his business a man willing to take chances, is hesitating today at the greatest crisis which has faced the moving picture industry since its birth."

"From all sides come additional expenses which have been piling up every month during the last year, and to top it all comes the burdensome war taxation; and yet exhibitors have been hesitating to raise the price of admission. In Cincinnati and several other towns I passed through last week exhibitors are actually charging the same admission price that they charged four years ago."

"There is hardly a business that can be mentioned in which a raise in price has not occurred, and yet the moving picture exhibitor has been holding off every day. I do not see what he is waiting for. Each day he is waiting he is certainly losing money, because there is not the slightest doubt in my mind that the motion picture patron will pay an increased admission price, and will understand the increase and take it in the right spirit. As I see it, the move is simply a question of 'good

business judgment, not nerve. What the exhibitor needs right now is confidence in the intelligence of the public."

"Do you suppose the ordinary everyday person who is paying more for everything he buys to-day than he did last year, would not have enough understanding to realize that the increased price era has affected the motion picture people as well as everybody else?"

"The price for the various pictures will be determined by the inherent value of the picture itself. The public cannot be fooled. A fifty-cent price means a fifty-cent picture, but for the general run of offerings the increase in price, if general throughout the country, will be taken in the same spirit that the increase in the prices of shoes, butter, tacks or what not."

Mr. Wolfberg has been giving this problem of taxation so much study that he has sent a special bulletin to exhibitors in Ohio, Western Pennsylvania, and West Virginia advising them of the best manner in which to inaugurate the new scale. The following is an extract from this bulletin:

"All over the nation to-day the big question is, 'How can I raise my price of admission?' You know why that question has arisen. War taxes, increased cost of materials, and a score of other causes have made necessary a rise in price of admission. Now the question is how can you raise the price and still keep your patrons coming to your show."

"Here is the solution: Give your patrons 'big value'; give them their



MARY GARDEN IN "THAIS,"
Scene from Elaborate Goldwyn Production.

JOURNEY SOUTH FOR DESERT SCENES Demands of "Thais" Take Mary Garden and Hamilton Revelle to Sands of St. Augustine

When the California motion picture director wants a desert he whisks himself off a few miles across the state. When a Fort Lee, N. J., photoplay expert feels a need for sand, it's hot for Florida. St. Augustine furnishes the nearest stretch of sun-bleached terra firma to the film capital of the East.

And so Mary Garden, the newest film star of the Goldwyn, who has just started work on "Thais," is making a flying trip South this week, accom-

panied by Directors Ballin and Crane, Cameraman Ables and his assistant, Assistant Director Berthelon, a still photographer, a publicity man, sundry costumes and their custodians, a good-sized technical staff—and one actor.

The single film player to accompany Miss Garden is her leading man, Hamilton Revelle, who plays the monk, Paphnutius. Together, Miss Garden and Mr. Revelle have about a dozen scenes of suffering in the desert, which the regenerated courtesan has to cross with the monk on her way to the sheltering nunnery where she is to spend her life, far from the beauty and corruption of Alexandria.

All told, those scenes might take some eight hours to "shoot." But because of their nature, Miss Garden and her entourage have had to set off on a thousand-mile trip.

'money's worth'; and the increase in price will be taken in good spirit."



BESSIE LOVE, Evans, L. A.

Bessie Love, recently signed by Pathe for Pathe Plays, has the distinction of being not only one of the youngest of screen stars, but of having reached the top of her profession in one short year. Unlike many screen favorites she did not come to motion pictures from the stage. She was unhindered by any hide-bound tradition of either the older or the newer art. She entered motion pictures fresh from the high school of her home city and quickly passed through the various stages of training to the position of star.



BESSIE LEARN.

Miss Learn, who will shortly be seen on the screen with Pearl White in "The Fatal Ring," is a clever and popular ingenue and will be remembered for her excellent work with the Edison Company and Famous Players. She was featured with the Edison Company for four years. Some of her most important recent pictures are "The Girl of the Egyptian Camp," "Shadow of Death," and "According to Their Rights."

FLINN CHAIRMAN, GENERAL DIVISION National Association Elects Executive Committee for Coming Year

The annual meeting of the General Division, Class No. 5, of the National Association of the Motion Picture Industry was held Oct. 17, and was largely attended. The meeting was presided over by William A. Johnston. John C. Flinn was unanimously chosen as chairman of this branch of the industry for the ensuing year, and Paul Gulick was elected secretary.

The following were elected members of the Executive Committee for the ensuing year: Thomas G. Wiley, Julian M. Solomon, Jr., B. P. Fineman, Fred N. Rothenberg, Julius A. Lewis, William A. Johnston, and A. MacArthur, Jr. C. C. Burr was elected to represent the division in the Board of Directors in place of Arthur James, resigned.

The following new members were elected: B. P. Fineman, Eugene Zukor, Allan Rock, E. B. Cotton, and Al Lichtman of Famous Players-Lasky Corporation, and C. G. Merrills of C. G. Merrills, Inc.

A meeting of the Executive Committee will be held during the coming week at which time plans are to be made for an active membership campaign with a view to increasing the membership of this division to one thousand within the next few months.

The following were present at the meeting: William A. Johnston, Fred N. Rothenberg, Julius A. Lewis, Paul Gulick, James A. Milligan, John F. Chalmers, E. K. Gillett, Charles E. Moyer, C. C. Burr, Julian M. Solomon, Jr., Elmer J. McGovern, A. MacArthur, Jr., T. O. Eltonhead, John C. Flinn, B. P. Fineman and Arthur Leslie and Frederick H. Elliott, executive secretary of the National Association.

FAIRBANKS IN NEW YORK Actor Comes Here to Be with Wife, Who Is Ill

After talking long distance from Los Angeles to Dr. Brown, in charge of Mrs. Douglas Fairbanks, who is critically ill at the Netherlands Hotel, in New York City, her husband stopped work immediately and caught the first train East, thirty minutes after his telephone conversation and arrived in New York last Wednesday.

Mrs. Fairbanks journeyed East with Douglas four weeks ago, and remained in New York to do some shopping, after he had completed his New York scenes and started back to the Pacific Coast studio. She was to leave in a week with Douglas, Jr., and his French tutor.

It seems that she caught cold and paid no attention to it. In a few days her ailment developed rapidly, and Doctor Brown was called to attend the patient. A turn for the worse prompted the doctor to 'phone Fairbanks.

OPPORTUNITY FOR OLIVE TELL

In "Her Sister," the latest Empire All-Star production, Olive Tell has unlimited opportunities for displaying the dramatic talent that—added to her great beauty and distinctive personality—should make her one of the most popular of film stars.

"Her Sister," written by Clyde Fitch and played by Ethel Barrymore under Charles Frohman's management, gives to the screen a strongly dramatic story.

The cast of "Her Sister" is well balanced. Aside from Miss Tell the company includes David Powell, Eileen Dennes, Anite Rothe and others.



SCENE FROM "A NARROW TRAIL"
Aircraft Release Starring William S. Hart

NATIONAL ADVERTISING FOR PETROVA

Twenty-five Magazines, Newspapers and Billboards Are Included
in Extensive Campaign

At a conference last week between Frederick L. Collins, president of Petrova Picture Company, and the officers of the First National Exhibitors' Circuit, arrangements were completed for a national advertising campaign destined to make the name "Petrova Pictures," and also the titles of the plays produced by Petrova Picture Company, known throughout the United States.

The same list of approximately twenty-five national magazines, with a circulation of over fifty million readers, that has been used in the past for the exploitation of the motion picture productions allied with Superpictures Distributing Corporation, will be used. The personality of Madame Petrova lends itself particularly well to magazine exploitation, and, being a talented writer herself, her own contributions upon subjects relating to the silent drama will appear from month to month in *The Ladies' World*. The series of portraits in color of Madame Petrova by such noted illustrators as Clarence F. Underwood, Neyssa McMein, and Emil Fuchs, the English court painter before the war, will also be made a feature of this advertising campaign, as these lend

themselves admirably to poster reproduction and to lobby displays.

Independently of this magazine campaign a \$50,000 newspaper campaign, nation-wide in scope, yet so localized that the full force of it will be concentrated on the first run theaters composing the First National Exhibitors' Circuit, as well as on the theaters booking the pictures through the exchanges of the circuit, will be used to exploit each Petrova picture, and advertisements are now being prepared by the circuit for its first picture, "Daughter of Destiny."

A billboard campaign covering the principal cities of the country will appear simultaneously with the magazine and newspaper campaigns.

JAPANESE PLAYERS' CLUB

The Japanese Photoplayers' Club of Los Angeles was formed recently by natives of the land of Nippon who are members of the film colony. Sessue Hayakawa of the Lasky Company and Frank Tokanaga of the Universal Company were the leaders of the movement to organize the club, which will oppose films reflecting on the Japanese.



ETHEL CLAYTON AND MONTAGU LOVE
A Tense Moment in "The Dominant Power"—World

"THAIS" OFFERED WITHOUT ADVANCE Goldwyn Will Release Big Production at Custom- ary Rental

Goldwyn Pictures Corporation makes an announcement of interest to exhibitors with the definite statement that its production, "Thais," in which Mary Garden makes her screen debut, will be delivered to all contract customers of Goldwyn at no advance in prices above what they pay for all other Goldwyn Pictures. "Thais," well under way in the Goldwyn Fort Lee studios, will be released throughout North America on Dec. 30.

Goldwyn's action in making a quarter of a million dollar production of this magnitude and then releasing it to all regular Goldwyn contract customers at no advance in rental prices is extraordinary. Samuel Goldfish and his associates have from the beginning had this big surprise in store for their exhibitors. They have felt that nothing Goldwyn could produce would be too big or costly to give at regular prices to the exhibitors who have shown such confidence in Goldwyn and responded so liberally to the company's invitation to book its productions. This determination makes "Thais" come as a valuable Christmas gift for exhibitors.

EXPOSITION COMPANY IS INCORPORATED Association Formed to Man- age Motion Picture Expositions

Papers were filed at Albany last week incorporating the Motion Picture Exposition Company which will have the management of the film expositions to be held next year; the first scheduled for New York will open February 2, to be followed by one in Boston in July during the convention there of the Exhibitors' League.

The incorporators of the new company are Arthur S. Friend of the Famous Players-Lasky Corporation, Gabriel L. Hess, treasurer of the Goldwyn Pictures Corporation, and Frederick H. Elliott, executive secretary of the National Association. The directors of the Exposition Company number thirteen, and include the following representing the National Association of the Motion Picture Industry: William A. Brady, Arthur S. Friend, J. E. Brulatour, William L. Sherill, J. A. Berst, Gabriel L. Hess, J. H. Hallberg, Walter W. Irwin, P. A. Powers, and Lee A. Ochs, Ernest H. Horstman, Alfred S. Black, J. H. O'Donnell, and Louis F. Blumenthal representing the Motion Picture Exhibitors' League of America.

A meeting of the corporation will be held during the week for the purpose of electing officers and receiving reports of subcommittees with recommendations regarding the arrangements for both expositions.

NEW ELTINGE PICTURE "The Clever Mrs. Carfax" Said to Surpass Previous Vehicle

From all accounts "The Clever Mrs. Carfax," Paramount's second picture starring the famous female impersonator, Julian Eltinge, will be even a greater success with the screen public than was his first, "The Countess Charming," which proved one of the most immediate hits of the season. A notable cast has been chosen for this new production including Daisy Robinson, Noah Beery, Rosita Marstall, Jenny Lee, Fred Church, Mrs. Wise and Frank DeShon.

NEW ANGLES FOR THE EXHIBITOR

EXHIBITORS AGREE IN PASSING TAX ON TO THEATER-GOERS

Large Attendance at Meeting Called by William Fox to Determine Upon Definite Policy

The motion picture exhibitors of New York, on Oct. 19, voted unanimously to pass along to the public the war tax on admissions, as provided in the war revenue bill recently passed in Washington. After a lengthy discussion, which lasted for more than two hours, at a meeting of exhibitors called by William Fox at the Hotel Astor, the vote was registered. The gathering was one of the largest ever seen at a meeting of film men in New York City, at least 150 exhibitors and 50 men representing other branches of the industry being present.

The war tax has been a much-mooted question recently at the meetings of the various exhibitors' organizations in this city, but no uniformity of opinion was discovered until last week. Mr. Fox remarked that he had called the meeting, regardless of any associations or organizations, because he had been unable to find

any two men who agreed on the tax question. He pointed out that it was the intention of the Government to lay the burden of the tax on the theater patrons, and urged that a definite stand be taken by the exhibitors.

William A. Brady urged a united front and co-operation in his speech, after which the discussion was allowed to become general.

Using the matter of the odd cents involved as the principal contention, several objections were made to the passing of the tax to the public, which were emphatically overruled. It was also decided to require the exhibitors to display a statement of the tax and its reason on their screens and in the lobbies of the theaters, and it is more than probable that a wide publicity campaign will be instituted to acquaint the public with the patriotic duty involved in the cheerful payment of the tax.

WOULD AID GOVERNMENT Manhattan Local Adopts Resolution Favoring Co-operation in Tax Collection

The executives of the Manhattan Local No. 1, Exhibitors' League of America, held a meeting at their headquarters, Oct. 19, called for the purpose of selecting the various committees for the annual fall, which will be held at Terrace Garden, Dec. 7.

Also, at this meeting the tax question was discussed, and a resolution regarding the payment of the tax by the patrons was adopted for the purpose of presenting it later in the day at the meeting of New York exhibitors in the Hotel Astor. The resolution follows in part:

"It is the sense of this body that although the tax on theater admissions is a hardship on the motion picture exhibitors of the country, that we nevertheless undertake energetically to assist the Government in its present task by aiding in collecting the necessary revenues.

"As the law provides that the public pay this tax, it is the sense of this body that this practice be followed, and the tax be collected from the public. To facilitate the collection of this tax it is suggested that a campaign of publicity be inaugurated with a patriotic appeal to the public to pay the tax cheerfully and without any feeling that the exhibitors are in any way benefiting by it.



C. H. ROSS.

Manager of the Lancaster Theater, Boston, and one of the best versed exhibitors in the country. The Lancaster is one of the newest of Boston's picture palaces and has a seating capacity of 1,700. It was built at a cost of a quarter of a million dollars. Mr. Ross began his theatrical experience about twenty years ago at the Castle Square Theater.

PARAMOUNT LAUNCHES CAMPAIGN FOR SERIAL "Who Is Number One?" to Appear in Fifty City Newspapers

Paramount has launched its big advertising campaign on "Who Is Number One?" the fifteen episode serial starring Kathleen Clifford. In more than 150 cities, twenty-four sheets by Frederic Dorr Steele, the illustrator of the Sherlock Holmes stories, are now on the stands. The story by Anna Katharine Green will begin on Sunday, Oct. 28—the day before release date—in leading newspapers in fifty cities.

Paramount's newspaper advertising begins before the story starts and continues throughout the run of the picture. Prints of "Who Is Number One?" are now in all Paramount exchanges, and all Paramount salesmen are keeping their promise to exhibitors to show the picture and to demonstrate to them the pulling power of the vast advertising campaign behind "Who Is Number One?"

Among the newspapers that are printing the complete Anna Katharine Green story and carrying the Paramount "Who Is Number One?" advertising campaign are the New York World, the Chicago Tribune, the Boston Post, the Birmingham Ledger, the Los Angeles Times, the San Francisco Bulletin, the Denver News, the Hartford Courant, the Washington Post, the Atlanta Constitution, the Indianapolis Star, the Muncie Star, the Terre Haute Star, the Des Moines Tribune, the Louisville Herald, the New Orleans Item, the Baltimore American, the Minneapolis News, the St. Paul News, the St. Louis Globe-Democrat, the Omaha News, the Albany Times-Union, the Rochester Post, the Troy Times, the Cincinnati Post, the Cleveland Plain Dealer, the Ohio State Journal, the Toledo Times, the Dayton Journal, the Portland Oregonian, the Pittsburgh Press, the Philadelphia North American, the Knoxville Journal-Tribune, the Memphis Commercial-Appeal, the San Antonio Express, the Houston Chronicle, the Fort Worth Record, the Dallas Times-Herald, the Salt Lake City Telegram, the Seattle Post-Intelligencer, the Spokane Spokesman Review, and the New Haven Union.

Paramount has completed its special trailers for every episode. These in titles and pictures describe the high spots in the coming episode and furnish a strong pull that will bring the motion picture fans back for each succeeding episode.

"Who Is Number One?" is throughout a mystery story. As it progresses the spectators are given clue after clue as to the identity of the mysterious "Number One," and as to the motive back of the machinations of a revengeful woman, differing from all other mystery tales, the denouement is not held back until the fifteenth episode. The question "Who Is Number One?" is answered before the last episode, but in answering the question the story takes a startling twist into mystery and suspense greater than before.

Paramount's serial is not open to the criticism that the fans will tire if they are asked the same question for fifteen episodes. They learn the identity of "Number One" while they are still intensely interested in the question, but when one problem is solved they are offered another.

SPECIAL ATTRACTION FOR VAUDEVILLE HOUSES "The Retreat of the Germans at the Battle of Arras" a Big Favorite on Keith Circuits

The announcement by Pathe that "The Retreat of the Germans at the Battle of Arras," the latest of the official British Government pictures of the war to be received in this country, will shortly be available for distribution through the various Pathe Exchanges, has created much interest among exhibitors throughout the country. "The Retreat of the Germans," it will be remembered, was booked by B. F. Keith and allied circuits for a record price of over a quarter of a million. That the "Big Time" vaudeville circuit found these war pictures a very profitable feature of their programs is evidenced by letters sent to Captain Baynes of the Official Government Pictures, Inc., by Martin Beck, managing director of the Orpheum circuit, and E. F. Albee, vice-president of the B. F. Keith circuit of theaters.

Mr. Albee says: "The picture 'The Retreat of the Germans at the Battle of Arras' has had a very successful run on the Keith circuit. It is not customary to play pictures in our houses as our entertainment is exclusively vaudeville, but inasmuch as we have been interested in all movements that will benefit those engaged in the war in any direction, we were only too pleased to play these pictures. I be-

lieve, in a way, that you are doing much good in exhibiting the pictures before the thousands of people who witness them every week and bring to them a direct realization of why those who remain should help."

Mr. Beck says: "I want to take this opportunity of expressing to your company the great satisfaction we have had in handling your wonderful pictures 'The Retreat of the Germans at the Battle of Arras' throughout the Orpheum circuit of theaters and other circuits affiliated with us. We are almost daily receiving expressions of gratification on the success of these pictures and I want to tell you that without exception wherever they have appeared they have proven a big success. As you know, our intention in booking these pictures was, first, to help your company and then to put before our vast public the work being done by the British people on the Western front. As a box-office attraction, it was a secondary consideration, but in this, as well as in satisfying our patrons, it has been most successful."

"The Retreat of the Germans at the Battle of Arras" is now to be distributed by the various Pathe Exchanges in six episodes of two reels each.

PUBLICITY HINTS FOR "SUNSHINE ALLEY" New Mae Marsh Picture Rich in Promotion Possibilities—Some Practical Suggestions

"The Quaintest Play of a Quaint Actress" is perhaps the best descriptive line that may be applied in advertising the celebrated actress, Mae Marsh, in her new Goldwyn photoplay, "Sunshine Alley," from the story by Mary Rider. The vehicle was especially written to fit the capabilities of the star, and it is so close-fitting that one may describe it as the best play ever produced for the full display of the Mae Marsh talents.

There is great publicity possibility in "Sunshine Alley" that must not be neglected by any exhibitor interested in increased profits; and that is the fact that, through the large part played in the production by animal actors, the active co-operation of the local S. P. C. A. or Audubon Society may be secured in their campaigns to teach kindness to birds and animals to all persons, young and old. Inasmuch as this is the first screen contribution to their cause, they will doubtless do everything in their power to increase attendance at the local theater and prolong the engagement.

The above-mentioned angle will afford opportunity to all local newspapers and magazines for not only mention in the news columns, but also on editorial pages. The production is unique in this regard.

The nature of this play is such that it will appeal to all classes of people. There is much human interest in it that levels all class distinctions. Consequently, the exhibitor may merge all his mailing lists into one for purposes of circularization. However, as this is a play that is absolutely clean in every respect, advantage may be taken to make a special drive for family

trade and especially for the patronage of children.

For poster work there are two kinds of one-sheet, lithograph and rotogravure, admirably suited to uses in the lobby and about the theater premises. There are two kinds of litho three-sheets and a litho twenty-four. In addition to other accessories, there are also lobby "still" photographs, measuring 8 x 10 and 11 x 14. Star portraits are photo-gelatine 22 x 28 and 8 x 10. Coming and current slides are available for projection purposes; electrotype cuts come in sets of five, single and double column; and there are also electro and matrice portraits of the star in varying widths. Music cues are also to be had on application to the nearest branch.

"The Quaintest Play of a Quaint Actress" has already been mentioned as admirable for advertising purposes. There may also be suggested, "The Screen's First Plea for Dumb Animals," and "The Romance of a Singing Bullfinch."

Wallace Reid, who played opposite Geraldine Farrar in her initial Arctcraft spectacle, "The Woman God Forgot," has been selected by Cecil B. De Mille to again portray the leading role in support of the popular diva in her next production, "The Woman God Forgot" was recently completed at the Lasky studio and will be released by Arctcraft next week. Activities on the new Arctcraft-Farrar subject will be commenced as soon as the work of cutting and assembling the first production is finished, due to the fact that Director De Mille is personally supervising this work.

DECLINE OF LITHO- GRAPHS PREDICTED Manager of Ogdén Pictures Corp. Says Heralds Are on Wane

After suspending advertising in trade publications for a period of three weeks, the Ogdén Pictures Corporation has resumed advertising activities after completing an extensive program of operations to cover the winter of 1917-1918.

Lester Park, vice-president and general manager and James J. Goldberg, productions manager, have been actively engaged in mapping out the proposed activities of the company for the next six months, and have completed a thorough scheme of advertising publicity. In order to become thoroughly advised of every angle connected with the exploitation and exhibition of photoplay attractions, Mr. Goldberg made a hurried departure recently for Chicago where he was in consultation with the State right buyers who control "The Lust of the Ages" for the territories of Illinois, Indiana, Wisconsin, Minnesota, North and South Dakota, Missouri, Kansas, Iowa, Nebraska.

Mr. Goldberg, upon his return from Chicago, made some interesting observations on conditions in connection with the exhibition field in the Middle West territory. He stated: "On my previous tours throughout the United States I confess I erroneously confined my investigations to the theaters charging a minimum of 10 cents and a maximum of half a dollar admission price; but in Chicago, largely as a novelty, I interviewed the managers of the houses charging a minimum of five and a maximum of 10 cents admission, and I do find this rather inconsistent viewpoint: the smaller house insists upon a production with a star regardless of the age of the picture, the bigger house insists upon a worthy production, and the star is of secondary importance.

"It is also interesting to contemplate the changing viewpoints, not alone of the exhibitor, but of the public, for instance, the use of heralds is rapidly on the wane, and if I might engage in a forecast I would say that outside of five cities in the United States, the use of twenty-four sheets will be altogether abandoned within six months, and the use of six-sheets will be lessened materially, if not altogether abandoned within the same period; and, instead of making the accustomed two style one-sheets, the line-up of lithographs will more likely run toward the making of four style one-sheets, four style three-sheets and two style six-sheets."

OPEN MARKET



STATE RIGHTS

BRENON'S ROMANOFF PICTURE GOES FOR \$100,000 IN NEW YORK

Group of Capitalists Buys Rights from A. H. Woods—Sol. J. Berman Appointed Sales Manager

"The Fall of the Romanoffs," Herbert Brenon's big screen production, has been sold for the New York state territory for \$100,000. This sale holds the silent screen record, topping any price ever paid for a production for New York state. The sale, just consummated, was made by A. H. Woods, the theatrical producer and half owner with Mr. Brenon of "The Fall of the Romanoffs." The purchasers, a group of capitalists who have organized a syndicate for the purpose, have appointed Sol. J. Berman as sales manager to handle the production.

That "The Fall of the Romanoffs" won the largest price ever paid for the New York territory in the history of the film drama is a tribute to Mr. Brenon's directorial ability and Mr. Woods's business acumen. The group of capitalists became interested in the production during the three-weeks run at the Broadway Theater, where, at a two dollar scale of prices, the picture attracted capacity business.

The excellence of the picture coupled with the vital timeliness of the subject, and the fact that the theme has been given, and is still being given, a tremendous amount of newspaper space, makes "The Fall of the Romanoffs" a box-office attraction unlike anything since the birth of the photoplay. With eyes of the world centered upon Russia no subject could be of more vital, more immediate appeal.

The record sale price is, consequently, a sound business proposition. Mr. Berman, who will be sales manager of this screen drama, states that the sales will easily exceed any individual screen offering ever made. Mr. Berman was selected by the purchasers of the New York state rights because of the great success he attained in handling Mr. Brenon's "War Brides." He knows the New York field of exhibitors and theaters thoroughly and is recognized as one of the ablest exchange managers of his field. His New York offices will be announced shortly.

"JUST A WOMAN"

Screen Version of Eugene Walter's Play Is Nearing Completion

The photoplay version of Eugene Walter's successful drama, "Just a Woman," which will be presented to screen patrons by Joseph M. Schenck, Lee Shubert and Julius Steger, is nearing completion at the Crystal studios under the personal direction of Mr. Steger.

Charlotte Walker, who created the title role in the stage rendition of that play, will be the star, supported by an exceptional cast of prominent players. Lee Baker will make his first screen appearance in this production, and among the other leading members of the cast are such well-known names as Forrest Robinson, Florence Deshon, Henry Carvel, Camilla Dahlberg, Edwin Stanley, Ann Williams, Paul Perez, Fred Kraus, also Little Lorna Volare, who made so impressive a hit in "The Claim," and Cornish Beck, the boy, whose splendid performance in "The Lone Wolf" was one of the big features of that photodrama. The scenario version of "Just a Woman" is the work of Maitland Merrill, supervised by Julius Steger.

Fred R. Martin, formerly with the Metro Pictures Service, has joined the staff of the Triangle Exchange in Omaha, Neb.

TRIP ON BEHALF OF ITALIAN FILM

Lewis Newman Promoting Publicity for Battlefront Picture

Lewis Newman, manager of the Pittsburgh Exchange of the Fort Pitt Theater Company, will this week leave the New York office of that organization for a country-wide trip in the interests of the Italian Government's official war pictures, "The Italian Battlefront," the American tour of which is under the exclusive direction of the Fort Pitt Theater Company.

Mr. Newman has been commissioned by the Italian officials to make this tour for the purpose of assisting exhibitors in the proper presentation of these remarkable war films, the Supreme Command of the Italian Army being especially concerned with the manner in which their activities are received by the American public.

The metropolitan presentations of "The Italian Battlefront," with appropriate decorations, stage settings and augmented orchestras, have been attended with such remarkable success that the representatives of the Italian Government are anxious not only in the interests of exhibitors but in the interests of their propaganda for American support, that all exhibitors thoroughly understand the nature of the pictures and give them the kind of production they merit. The pictures have proved that, contrary to most war pictures, they are not partisan, appealing only to a given nationality but rather that they appeal to all the best people, and the best in all people.

"LES MISERABLES" SHOWN PRIVATELY

Pathe's Super-Feature Still Popular — Many Good Bookings Reported

"Les Miserables," Pathe's eight-part super-feature, was given a private screening by Manager Wessling of Pathe Cincinnati branch recently, with a large number of persons prominent in Cincinnati's social, business and political life present.

The Commercial Tribune of that city commented upon the picture and the affair as follows: "The private screening of the big feature film production at the offices of the Pathe Company proved to be a gala affair. Some of the most notable people of the city were present and all of them pronounced the production a success. Other attempts have been made to present Victor Hugo's famous novel on the screen, but the picture, as arranged and produced by Pathe, is the peer of efforts along these lines. Among those present were Eugene Polcey, the French consul, and Mr. Rockwell R. R."

DISTRIBUTING "OVER THERE"

Select Pictures Corporation has taken over Charles Richman's latest photoplay, "Over There," and is releasing it for immediate distribution through Select Exchanges. "Over There" is a patriotic photodrama in six reels produced by the Charles Richman Pictures Corporation, with Charles Richman and Anna Q. Nilsson as the stars. The cast includes Gertrude Berkeley and Walter Hiers.

"GREAT WHITE TRAIL" FEATURED

Specific information of the estimation in which "The Great White Trail" is held by progressive exhibitors is shown by the following letter just received by Theodore Wharton of Wharton, Incorporated, from J. C. Green, manager of the Temple Theater, Galt, Ontario, Canada.

"I am sending you under separate cover several Toronto weekly and daily papers. You will see the way Shea's Hippodrome, the largest house in the country, has billed "The Great White Trail" for the coming week, cutting out all mention of their eight vaudeville acts and featuring the picture exclusively. They have never done this before. The picture has played several days already outside the Toronto territory and pleased the managers and public."

"A MAN'S LAW" RIGHTS

Harry Berg, president of Berg Productions, announces the sale of the rights to "A Man's Law" for New York and northern New Jersey to the Mammoth Film Company, and the rights for New England to the Globe Feature Film Company of Boston.

MYTHOLOGICAL SPECTACLE

"The Triumph of Venus," a mythological spectacle dealing with the gods and goddesses of ancient Greece, will be released in November by the Victory Film Mfg. Co., of which Edwin Bower Hesser is managing director.

BIG GOLDWYN FILM OF VITAL INTEREST TO ALL AMERICANS

"For the Freedom of the World" Depicts Life in Training Camps of New National Army

A vivid presentation of what the million men of the new National Army are doing to make themselves fit soldiers for the United States service in France, will soon be flashed before the myriad motion picture patrons of America through the new patriotic photoplay, "For the Freedom of the World," made by Ira M. Lowry and to be released shortly throughout the world by the Goldwyn Distributing Corporation.

In the course of the story of this patriotic panorama of the present war, the hero enlists in the Foreign Legion of Canada—a favorite avenue for red-blooded Americans anxious to see quick and active service in defense of the rights of democracy—and goes through the course of training prescribed by the High Command of the Allied armies after the most thorough of trials at the actual front.

This means that spectators of "For the Freedom of the World" will not have to be content with the tedious parades, drills and marches which have figured hitherto in "military spectacles" as the only alternative to scenes of battle. Ira M. Lowry's

production shows all the amazing details of actual training in trench warfare through which the members of the new National Army must pass before they can go "over there."

The relatives and friends of the men at the cantonments who will view "For the Freedom of the World" will witness such remarkable sights as a thousand men in a single squad charging up specially constructed inclines of earth and board, bayonetting mimic enemies at the top, leaping down on the other side, racing on over obstacles, leaping barbed wire, bayonetting both erect and crouching figures in "shell holes," and finally "digging in." In addition, the new film shows squads practicing trench warfare with genuine as well as dummy hand grenades; the "setting up" drills especially designed to train trench muscles; rookie instruction in the manual of arms; methods of defeat for gas-attack; star-shell practice, and a score more of detailed forms of training through which the hero of "For the Freedom of the World" passes before he goes to the front.



FLORENCE REED AND JAMES KIRKWOOD
Discussing Scenario for "The Struggle Everlasting."

"WARRIOR" RIGHTS ARE GOING FAST

Sawyer and Lubin Reap Benefit of Wide Exploitation

What is considered in film circles a remarkable record has been made in the sale of state right territory by Arthur H. Sawyer and Herbert Lubin in their marketing of the seven-part screen feature, "The Warrior." Secured by General Enterprises, Inc., of which Messrs. Sawyer and Lubin are the moving spirits, just six weeks ago, "The Warrior" was heavily exploited by a whirlwind publicity and advertising campaign reaching from coast to coast. Immediately following the launching of the exploitation drive bids were received from many representative state rights purchasers.

Messrs. Sawyer and Lubin announced last week that in addition to the sale of Western Pennsylvania and West Virginia to the Rowland-Clark interests of Pittsburgh, Pa., the following contracts have been negotiated for territorial privileges: W. S. Brewster, of the Jordan-Brewster Company, Seattle, Wash., has acquired "The Warrior" for the four western states embraced by Idaho, Montana, Oregon and Washington. Mr. Brewster also obtained the rights to distribute "The Warrior" in Alaska. To the Civilization Company, of Newark, N. J., have been allotted the state rights privileges for New Jersey. The Globe Films, Limited, of Toronto, Canada, to which organization the Canadian rights for "The Warrior" were sold, has broken all records in the matter of prints used on a feature in this territory. Six copies are in use throughout the Dominion, which is four above the usual number of prints required for exhibition purposes for the average screen offering.

LOCATED IN WEST

It has been definitely decided by Louis Hurstein, president of the King-Bee Films Corporation, that their new studio will be located in Los Angeles, Cal. Immediately following the making of their latest two-reeler, entitled "The Musician," in which Billy West plays a musician, they will take a special car en route to the coast, arriving there before Nov. 1.

SECURE MORE TERRITORY

Samuel Cummins has secured "Enlighten Thy Daughter" from the Inter-Ocean Film Corporation for Washington, Delaware, Maryland and Virginia. He will open up permanent headquarters in the territory very shortly and will personally supervise the showing of the picture.

CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"Who Is Number One?" Paramount; "The Bottom of the Well," Vitagraph;
"Queen of Spades," Pathe; "Cleopatra," Fox; "Arms and the Girl," Paramount



KATHLEEN CLIFFORD,
In "Who Is Number One?"

"WHO IS NUMBER ONE?"

First Four Episodes in Fifteen-Part Serial by Anna Katherine Green. Produced by Paramount, Starring Kathleen Clifford.

POINTS OF INTEREST

A great and baffling mystery story of surprise and suspense. Personality of Kathleen Clifford.

When all mankind ceases to be thrilled by the weird, the gruesome, and the mysterious, then will Anna Katherine Green's absorbing work fail to be of interest. But until that remote time comes, we shall continue to respond to the magic suggestiveness of the mystery-writer's art. And "Who Is Number One?" is a noteworthy case in point.

The story, of which this review covers the first four episodes, presents the dilemma which confronts Graham Hale, millionaire inventor, upon his receipt of a cryptic note of warning from a mysterious band of men who are plotting to kill him. The blow, he is told, is to fall that night. Meanwhile, Almee Villon, Hale's ward, arrives from abroad and takes up her residence in the Hale home. Night comes and with it the violation of the robed and cowed band who are plotting Hale's destruction. They enter the cellar, where the plans of Hale's new submarine are deposited, and by the aid of a strange corrosive chemical, force an entrance to the vault. They are surprised, however, by Hale and his son, whom they overpower. They then escape, leaving Almee Villon mysteriously bound without. The episode closes with the great enigma of "Who Is Number One?"—the directing intelligence of the mysterious band.

In episode two, the mystery of "Who Is Number One?" deepens. The Hales pursue the band, and war against them from an armored car—an invention of the elder Hale. But the warfare is futile owing to Almee Villon's careless substitution of potters for lead bullets. The band again escapes, and the mystery of "Who Is Number One?" remains as insoluble as before. But in Episode Three, we are given a glimpse of the hidden band, (or think we are) in the person of Camille Arnot, with whom the elder Hale has once enjoyed an affair, and who, apparently has never quite got over it. For in her avowed of vengeance, we see the motive of unrequited love leading to destroy the object of its wrath. And so the scenes progress, and in the theft of the new Hale submarine by the band, and their resumed pursuit by the Hales, a terrible encounter takes place at the bottom of the sea, when Tommy Hale, in a diver's suit, fights for his life against the sea-monsters. The episode closes with Tommy's Hale's miraculous escape, and the continued mystery of "Who Is Number One?"

In Episode Four, Thornton Rayne, an old friend of Hale's, is shown to be in collusion with the mysterious band. The submarine is then torpedoed, and the Hale party, including Almee Villon, are rescued by the arch conspirators—all but Hale, who makes good his escape. And it is just when we are beginning to suspect Almee Villon as the inscrutable "Number One" that we are undeceived by the treatment she suffers at the hands of her captors. The episode closes with her imprisonment in an empty warehouse and her struggle to defend her honor. In Episode Four we are farther than ever from a reasonable hazard as to "Who Is Number One?"

The picture contains some interesting mechanical features which pleasantly supplement the story. Kathleen Clifford, as Almee Villon, is all to be desired.

D. A. B.

"THE BOTTOM OF THE WELL"

Five-Part Drama by Frederick Upham Adams. Produced by Vitagraph Under the Direction of John Robertson.

The Players.—Ewart Overton, Agnes Ayers, Adèle de Garde, Ned Finley, Herbert Pryor, Robert Gaillard, Alice Terry and Bigelow Cook

POINTS OF INTEREST

The interesting theme. The excellent acting and direction. Good photography.

At the bottom of the well, we are told, the truth lies, and in the film, "The Bottom of the Well," the truths found are—not to convict on circumstantial evidence; not to allow unfortunate parentage to hinder man's progress, and, above all, a plea for justice. Well written, well directed and finely acted, Vitagraph's latest release presents an interesting and arresting theme that is bound to please its future patrons.

After the death of his foster father, the military governor of Kingston, Stanley Deane, leaves for America in search of Alice Buckingham, the daughter of a millionaire mill owner. They had met when children and had formed a deep attachment. But Alice's father objects to Stanley because of his birth, believing him the son of a smuggler, and so informs Stanley that Alice is engaged. Stanley then turns to his work for comfort and puts both his large fortune and his ability as a lawyer to use in helping the working class. He joins a secret club known as "The Well" where socialists meet and discuss their aims.

The workmen at Buckingham's mills are enraged by the cutting of their salaries and plan to blow up their employer's home. Stanley seeks to dissuade them, but, failing

attention in "Queen of Spades," the second of the Russian Art Films to reach our screens through Pathe, is the graphic view of Russian life that is reeled off before us. And if for nothing else, this series of features is a valuable addition to our screens and becomes a significant factor among film releases because each one visualizes some part of the literature of a country very much in the public eye just now.

Both the director and the actors, who have been recruited from the company of the Moscow Theater, contribute to the greatest extent to the worth of the picture. In a production that is superlatively atmospheric, the players enact their roles effectively. The story, while being somewhat scant material for five reels, is interesting. It follows the career of a young army officer who hears that a certain old countess knows a secret of playing cards that is infallible. He goes to get the secret from her, and she dies with fright when he draws a pistol. Believing he is the cause of her death, the young fellow has visions and in one of them the old countess appears and tells him the secret. He tries the system, and by a mistake he loses his fortune, which causes him to go insane.

"Queen of Spades" will find most favor on the program of a theater catering to audiences with a taste for the best in literature and more concerned about gaining an insight into Russian life than with fast action.

F. T.

"CLEOPATRA"

Two-Act Drama from Shakespeare. Produced by Fox, Under the Direction of J. Gordon Edwards.

The Players.—Theda Bara, Frits Leibor, Thurston Hall, Albert Roscoe, and Henri de Vries.



"THE BOTTOM OF THE WELL."

Greater Vitagraph Picture by Fred Upham Adams.

POINTS OF INTEREST

Personality of Theda Bara in photodrama of the greatest tragedy-queen in history. Costumings of ancient Egypt. Spectacular effects of land and naval warfare.

Those who like to see Theda Bara should not fail to take advantage of the opportunity afforded in "Cleopatra," for, certainly, they will never see more of her, nor—on the other hand, will they ever find their adored one running truer to form.

The picture is a brave attempt to limn the outstanding features of Cleopatra's reign into some sort of a coherent pattern, but merely succeeds in being a tedious series of unrelated episodes plucked at random from the plays of Shakespeare. And, if the production cost \$500,000, as is stated it did, it is a pity that part of this stupendous sum was not expended for a better scenario.

The story engages the eye at Caesar's entrance into Alexandria, when Cleopatra has herself wrapped up in a rug and delivered to Caesar, charges prepaid. From there it moves to Caesar's assassination in Rome, and thence, by an obscure and circuitous route, to the affair with Antony and its tragic consequences. All of which is familiar to anyone who has ever gone to school. But the episodes are so frail in their synthesis that the force of cumulative action is lost, and the successive scenes seem adornments—like candles on a Christmas tree.

Miss Bara, as Cleopatra, moves throughout the two long acts with all the grace of a hula-hula dancer, investing the Egyptian lady with accomplishments in her amours that she probably never dreamed of pos-

sessing. And were Cleopatra to return to earth and witness the performance she undoubtedly would thank her interpreter "for the compliment."

Much attention has been devoted to the mob element and to the spectacle of an ancient naval engagement. But the fine force of it all is lost through the absence of a good interesting story.

D. A. B.

"ARMS AND THE GIRL"

Five-Part Drama Featuring Billie Burke. Produced by Famous Players Under the Direction of Joseph Kaufman. Released by Paramount.

The Players.—Billie Burke, Thomas Meighan, William David, George A. Trimble, J. Malcolm Dava.

POINTS OF INTEREST

Billie Burke in a popular role. The picturization of a Broadway success. The excellent casting and photography.

The picturization of last season's entertaining comedy, "Arms and the Girl," presents Billie Burke with numerous opportunities to display mannerisms that have endeared her to her public. In addition, Miss Burke shows an ability to express emotion that is new and desirable. The comedy itself possesses an unusual twist which makes it an amiable entertainment. It deals with a certain phase of the war humorously—mainly, the attempt of an attractive American girl to escape from Belgium during the German invasion.

At the outbreak of the war, Ruth Sherwood, an American girl traveling through Belgium, misses her train at the quaint old town of Beaupre and is forced to remain there alone. She sends word to her fiancé in Paris, to come after her with his automobile as there are no more trains. Meanwhile news that the Germans are approaching fills the tiny village with terror. A Russian spy, fearing capture, secretly exchanges passports with Ruth and escapes in Wilfred Ferrers' car. Mr. Ferrers is an American, too, and seeks to help Ruth as he realizes the finding of the Russian spy's passport in her possession would mean death. He takes it to his room and is burning it when the Germans enter.

Ferrers is about to be shot as an accomplice when Ruth claims him as her fiancé. She had recognized one of the German officers as a New York acquaintance and he had vouched for her nationality. Ferrers is saved. But the General, true to German efficiency ideals, decides they shall be married. After the ceremony Ruth's real fiancé arrives and complications set in. But in the end we find Ruth really loves Ferrers and they decide to make the improvised marriage ceremony a permanent relationship.

Billie Burke was at all times a captivating heroine. The excellent photography and lighting brought out her blond beauty admirably. Thomas Meighan proved an ingratiating hero, who was caught in the spy and matrimonial nets.

H. D. R.

"THE FIGHTING TRAIL"

Serial Featuring William Duncan and Carol Holloway. Produced by Vitagraph Under the Direction of William Duncan.

"The Lion's Prey"—Episode V.

The Players.—William Duncan, Carol Holloway, George Holt, Joe Ryan and Walter Rodgers.

POINTS OF INTEREST

A number of thrilling scenes. William Duncan's ability and daring. The excellent acting and direction.

There are enough thrills crowded into the seventh episode of "The Fighting Trail" to furnish an entire serial. The incidents are sufficiently blood-curdling to satisfy the most adventure-loving of film fans.

In "The Ledge of Despair" we left Gwyn swinging up the rope to the tiny platform upon which a lion was pacing in the opening reel of "The Lion's Prey" we see him shoot the beast and swing down to Nan. Next he swings to a point higher up the mountainside and then climbs up and up until finally he reaches the top. He sees Von Bleck's gang riding to the entrance of the mine; he sees them tie their horses and peer over the high cliffs. Badly in need of new rope, he creeps through the bushes and snatches the ropes they had left with their horses. But one of the group had seen him and immediately they pursue him.

There is but one way of escape—to jump over a wide gap in the mountains and this he does. He fastens the rope to a tree and again starts on his perilous journey downward. His pursuers are about to cut the rope when they hear the galloping of horses. A rescuing party had been sent out. They put to flight Von Bleck's crowd and search for Gwyn and Nan. They pull down the huge stones in front of the entrance and enter the mine, find the ledge, and help pull up Nan and Gwyn. The picture fades out with the two swinging in the air—not yet safe.

H. D. R.

"QUEEN OF SPADES"

Five-Part Drama Written by A. S. Pushkin. Produced by Russian Art Films Under the Direction of Y. A. Protosnoss, and Released by Pathe Nov. 18.

The Players.—Mila, Duvan, Mila, Orlova, L. I. Mosukin, A. P. Magor and A. A. Volkoff.

POINTS OF INTEREST

The atmosphere, which is the result of fine direction and good acting.

The principal thing that holds our at-

Promises Kept

The Promise

Paramount
promised that the advertising
and promotion push behind its
first serial

WHO IS "NUMBER ONE"?
would be the most powerful
ever known.

The Fulfillment

Here is what the Motion Picture
News of Oct. 20" says to exhibitors

"Unquestionably, Paramount is putting
forward the biggest exploitation cam-
paign that has ever been attempted on
a serial story and its service arrange-
ments and exhibitor aids are the most
complete that have come to our
attention.

The man who books this Anna Kath-
arine Green story has been given every
opportunity to clean up on it."

Press books and other exhibits of
the big drive on "Who is 'Number
One'?" are at every *Paramount*
exchange. write for them. get them.

Story by Anna Katharine Green
Starring Kathleen Clifford



Goldwyn Pictures



The star who won five million loyal friends and made a nation smile in "Baby Mine," her first motion picture, from Margaret Mayo's famous farce.

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MADGE KENNEDY in

Nearly Married

by Edgar Selwyn

As a play, this tremendously amusing story won the approval of the theatre-goers of the nation. The picture is an even greater triumph.

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"THE SON OF HIS FATHER"

Five-Part Drama by Ridgwell Cullum, Featuring Charles Ray. Produced by Thomas H. Ince. Released by Paramount.

The Players—Charles Ray, Volia Vale, Robert McKim, George Nichols, Charles French, J. P. Lackney and Harry Yamaoka.

POINTS OF INTEREST

The pleasing personality of Charles Ray. The wholesomeness of the theme.

Of course the story of the railroad king's aimless son who finally makes a fortune at his father's expense and shows the world that he "is a chip of the old block" is by no means new, but the pleasingly wholesome personality of Charles Ray and the careful direction have made "The Son of His Father" an entertaining film. There are many really humorous incidents to provoke a smile and, too, there is a love interest that is happily worked out.

Young Gordon Carbhoy has been sent West to prove his usefulness to society. While in a little town in the Rockies he becomes friends with Silas Mallinsbee and his pretty daughter Helen. Old Mallinsbee is unhappy because his plan to have the

railroad cut through his town is meeting with failure. Slosson, the Western agent for the road, asks terms that Mallinsbee cannot possibly meet. Here it is that Gordon learns the road is owned by his father and it all seems simple to him.

Slosson is kidnapped and made captive, and when Carbhoy arrives he, too, is made prisoner until Gordon has sent a code telegram to New York requesting that work be started immediately on the new branch road. Property is booming now and Gordon finds himself wealthy through the sale of his shares. He then releases his father and Carbhoy, at first inclined toward anger, is finally made to see the business ability of his son. He approves of the new branch road and, above all, he approves of Helen as a wife for his son and as a daughter for himself, so the story ends with happiness and contentment for all.

Charles Ray was a decidedly likable Gordon. Volia Vale made a charming Helen. George Nichols was a kindly Silas Mallinsbee and Charles French was excellent as James Carbhoy. Robert McKim was good as Slosson.

The pleasing nature of the story should make "The Son of His Father" a popular film.

H. D. R.

"LOVE AND PEP"

Two-Part Comedy by Wally Van, Featuring and Produced by Wally Van.

The Players—Wally Van, Nitra Fraser, Hattie Delaro, Charles Eldridge.

POINTS OF INTEREST

Amusing little comedy that is clean and wholesome. A hydroplane in action.

"Love and Pep" is so delightful in its quaint, clean humor, as well as the rapid-fire quality of its action, that the spectator is quietly and persistently amused. It recounts the droll adventures of Wally Pep, who languishes among rural surroundings for the life on bathing beaches. His opportunity to forsake the cows and chickens comes in the nature of employment as chauffeur to a wealthy family. There, however, Wally's weakness for feminine blandishments leads to his masquerading as a female bathier, and the complications which ensue result in his indiscriminate flight. Part of the flight is by hydroplane which, apart from the humor of the picture, is of distinct scientific interest.

Wally Van, as Wally Pep, has a keen sense of the comic and portrays the farmer's

lad in a manner that is really funny. Charles Eldridge, as the wealthy employer, gives his usually excellent performance. D. A. B.

"THE CALL OF THE EAST"

Five-Part Drama Written by Beulah Marie Dix, Featuring Sessue Hayakawa. Produced by Lasky Under the Direction of George H. Melford and Released by Paramount.

The Players—Sessue Hayakawa, Tsuru Aoki, Jack Holt, Margaret Loomis, James Cruze, Ernest Joy, Guy Oliver and Jane Wolf.

POINTS OF INTEREST

This picture is produced with such general excellence that it is impossible to determine on any one thing as better than another.

"The Call of the East" has all the merits that go to make up a really fine picture. Beulah Marie Dix has written a story that will appeal to any class of audience, having, above all, the three necessary attributes to do this, love interest, with which there is presented a problem that seems hopeless until the last moment; action, devised in various new ways, and plausibility.

The picture begins with love at first sight between a Japanese man and a young girl to all appearances pure American, and ends with a promise of their marriage. In the interim, it seems that the girl's half-brother has died with the Japanese man's sister and he contemplates revenge on the American by making his sister pay the price, not knowing who she is. When the Jap finds out that she is the girl he loves he gives up his plan of revenge and lets them both slip out of his power, but the girl loves him so strongly that she is willing to become his wife and when the half-brother learns this he informs her that her mother was a Japanese.

In the staging of the picture the artistic hand of Wilfred Buckland, the art director, is noticeable at all times. The properties contribute immeasurable value to the production, and the settings, both interior and exterior, are things of beauty. The continuity is well high perfect, and the dramatic action is constructive, working gradually and evenly to a logical climax.

Sessue Hayakawa's ability has become so well known that it is only necessary to mention that his presence insures full recommendation that the leading character will be portrayed for all it is worth. And it is worth a great deal in "The Call of the East." The rest of the company, which includes such familiar names as Tsuru Aoki, Jack Holt, Margaret Loomis, James Cruze, Ernest Joy, Guy Oliver and Jane Wolf, are excellent. A fine selection of types for some of the minor roles has been accomplished.

"The Call of the East" is a picture any exhibitor may feel certain will meet with universal approval from his audiences. A prominent display of Mr. Hayakawa's name in the advertising is advised. F. T.

"THE CO-RESPONDENT"

Six-Part Drama by Alice Leal Pollock and Rita Weiman, from the Play of the Same Name, Starring Elaine Hammerstein. Directed by Ralph W. Ince. Presented by Jewel Productions, Inc.

The Players—Elaine Hammerstein, Wilfred Lucas, George Anderson, Richard Neill, and Josephine Morse.

POINTS OF INTEREST

Film debut of Elaine Hammerstein. Picturization of the play in which Irene Fenwick starred at the Booth Theater. A good story finely presented.

The film debut of Elaine Hammerstein in "The Co-Respondent" could not have been made under more propitious circumstances, for in it authors, director and star have proved such a fortunate alliance that the result is a good play, finely presented and acted with a degree of excellence that is simply delightful.

The story is of Ann Gray, an innocent country girl, who meets and is proposed to by Van Krel, an unscrupulous married man of wealth. She is enticed by him to a hotel, where a false marriage ceremony is to be performed, but which, happily, is thwarted, only not soon enough, regrettably, to prevent evidence being procured against her in divorce proceedings instituted by Van Krel's wife. But she makes her escape and comes to New York where, through the kindness of its editor, she obtains employment with a newspaper.

The Van Krel divorce case is then made public, and the newspaper, in printing a story wherein the name of the co-respondent is alleged, is threatened with a libel suit by Van Krel. So Ann, to save the editor, is detailed to the Van Krel home to procure the name of the woman in the case. She goes, unknowingly, encounters Van Krel, and then struggles bitterly in the choice between her own good name and the allegiance she owes her employer. But duty triumphs and the picture closes with Ann's publication of the entire story—the thrashing of Van Krel by the editor and his subsequent marriage and honeymoon with Ann.

The liquid-eyed and piquant loveliness of Elaine Hammerstein, as Ann, is irresistible in its sheer girlish appeal, and Miss Hammerstein will prove an undoubted favorite in pictures. Wilfred Lucas, as the editor, does probably the best work of his career, while George Anderson gives a finished and true performance of Van Krel. D. A. B.

"THE MAID OF BELGIUM"

Five-Part Drama Featuring Alice Brady.
Produced by World Under the Direction
of George Archambaud.

The Players.—Alice Brady, Louis de
Rigney, George McQuarrie, Richard Clark,
Lotta Burnell and Anthony Merie.

POINTS OF INTEREST

A timely story that has a great deal of
appeal. The leading character is given an
interesting portrayal.

In acting a role of a Belgian girl whose
memory is destroyed by her sufferings
when her home is wrecked by the Huns
and who is brought by a kindly and wealthy
couple to this country, where she gives
birth to a child, Alice Brady displays her
ability of emotional expression with a re-
pressed method that is effective. In con-
veying mother love when she comes in
contact with her baby, who has been loaned
as a means of averting a split in the
household of her benefactors, she is pro-
ficient, and when her memory is restored,
bringing back the horrors of her experi-
ences and the remembrance of her Belgian
husband, she leaves nothing to be desired.
In the climax, where the girl meets the
man to whom she was married and from
whom she had been immediately separated
on account of the war, Miss Brady and
Anthony Merie play a very effective scene,
all the more touching because of the re-
straint in their acting.

The story has been given a carefully
staged production and each scene has
enough atmosphere without it predominat-
ing. The plot is progressive, notwith-
standing that a number of cut backs are
necessary, and the climax is well timed.
One fault to be found with the picture is
that most of the members of the cast
indulge in too much deliberation in enforc-
ing their points, which has a tendency to
make the action seem slow.

"The Maid of Belgium" can be played
in any theater. It drew good-sized houses
last week at the Park Theater, where it is
running for an indefinite engagement. Alice
Brady's name should be featured in the
advertising. F. T.

"LOVE, LAUGHS AND LATHER"

Two-Part Farce Featuring Harold Lloyd.
Produced by Rolin Under the Direction of
Hal Roach and Released by Pathe, Nov.
4.

The Players.—Harold Lloyd, Harry Pol-
lard, and Bebe Daniels.

POINTS OF INTEREST

Slapstick comedy of the best kind, staged
ingeniously.

Much humor has been derived heretofore
in farces written around the boarding
house and the barber shop, but seldom has
there been more of it, or has it been the
result of more novel situations, than in
"Love, Laughs and Lather," a two-reel
Luke comedy. Incidentally it might be
said that this series of farces is of the
best of its kind and makes an addition to
any program.

No attempt will be made here to detail
the numerous incidents in "Love, Laughs
and Lather." Suffice it to say that there
are enough to satisfy anybody and they
are sufficiently humorous to get a laugh
every fifty feet of film, which is no meagre
average. The skeleton plot on which the
action hinges shows us the breakfast time
in a typical boarding house, in which Luke,
a barber, lives, and then it takes us to the
shop where he is employed. On this ground
plan the producers have worked out situa-
tions that are novel, to say the least.

The farce will fit into any program and
it is an exceptionally fine offering with
which to follow a sombre drama. Advertise
it in front of the theater, as the Luke
Comedies are winning a large following.
F. T.

**"THE FABLE OF THE FILM FED
FAMILY"**

Two-Part George Ade Fable. Produced by
Essanay and Released by General, Oct.
30.

The Players.—Red LaRocque, Bobby
Holder and Marian Skinner.

POINTS OF INTEREST

The subtitles, which are extractions from
the author's text.

In visualizing the George Ade fables,
with the interpolated subtitles using the
humorist's own words and their quaint
capitalizations, the Essanay company is
bringing to the screen subjects that are
bound to meet with universal approval.
Ade and his searching insight into human
nature delivered in a style that is purely
American, but with an international ap-
peal, is an institution of this country that
should have screen representation. The
more of these picturized fables seen, the
more this is realized, and "The Fable of
the Film Fed Family" is a fitting exam-
ple.

Although there are not as many sub-
titles in this subject as in most of the
preceding ones, there are enough to sat-
isfy, and the true philosophy will reach
home and show many of the onlookers
what they really are, in a genial manner,
and without the slightest sting. In other
words it will make people laugh at them-
selves. The fable is built around the
thread of a story that shows a family bit-
terly opposed to motion pictures until
circumstances make them visit a theater
one evening. From then on they become
inveterate fans, neglecting all else to spend
their time in a picture house.

"The Fable of the Film Fed Family"
will be a success on any program. All of
the Ade fables are. Book them and see.
F. T.



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"THE STAINLESS BARRIER"

Five-Part Drama by Louis Schneider. Pro-
duced by Triangle Under the Direction
of Thomas Heffron.

The Players.—Irene Hunt, Jack Living-
ston, H. A. Barrows, Rowland Lee, Thomas
S. Guise, T. Barney Sherry, John Lince,
Kate Bruce, Lena Harris, and James Farley.

POINTS OF INTEREST

An unusual twist given a conventional
story that comes too late to redeem it.

If it were not for the unexpected climax
in the fifth reel, "The Stainless Barrier"
would pass along the path of boredom
along with other uninspired stories. As it
is, the interest in the film comes too late
to redeem it. The action in general was
slow and no fresh touches were added to
the familiar plot.

The story of "The Stainless Barrier"
concerns the Sheltons, an old and proud
Southern family, who, since the war have
eased out an existence by practicing the
strictest economy and through the money
earned by Betsy Shelton, a young and
beautiful girl. Her brother Richard, weak
by nature, has become the victim of Ender-
leigh, a shyster promoter from New York,
and is forced to trap his own townsfolk
into investing their money in a fake mun-

itions factory. The postal authorities in-
vestigate the affair and Enderleigh pre-
pares to fly, but is shot and killed by
Richard.

Bitter indignation for Richard's part in
the whole affair sweeps the little town, and
he is tried for murder in the first degree.
Richard is asked for an explanation for
his act. His reply is the surprise of the
picture and takes place in a dramatic
scene. He pleads extenuation on the
ground that Enderleigh had ruined his sis-
ter. Betsy permits the falsehood to save
him from hanging.

But her fiancé suspects the fraud. Sev-
eral weeks after Richard's acquittal, he
forces a confession and gives Richard time
to leave the South and then restores
Betsy's good name, and happiness is in
sight for all.

The acting was only fair, but this was
due, no doubt, to the fact that the players
had not been given sufficiently strong ma-
terial to work with. H. D. R.

ADVENTURE AND ROMANCE

Adventure and romance are found in
"The Lady in the Library," the eleventh
release in the Falcon Features being dis-
tributed by General Film Company. It is a
social adventure which provides plenty of

action, and its four reels are said to con-
tain the sort of thrills to which the fans
who have been following the Falcon Fea-
tures have become accustomed.

Vole Vale and Jack Vosburgh have given
strength to the portrayal of the leading
parts in this drama. Other prominent
characters in the cast are Ruth Lackaye,
Robert Weycross and Jane Pepprell. The
picture is the result of the able direction
of Edgar Jones, under the supervision of
H. M. and E. D. Horkheimer.

HAYAKAWA'S NEXT PICTURE

Why could not the United States, with
the co-operation of her great ally, Japan,
ship a couple of million men across the
Pacific to the Russian front, there surpris-
ing and overwhelming the Germans? That,
in a sentence, is the underlying plot of
"The Secret Game," which will afford
Sessue Hayakawa, the Japanese star, the
greatest vehicle of his career. It will be a
Paramount release of the near future and
from all accounts is said to be the most
timely and impressive photodrama of recent
months. The story is by Marion Fairfax,
author of "On the Level" in which Fanny
Ward starred for Paramount. William C.
DeMille directed the production with his
accustomed skill.

GERMAN PLOTS IN AMERICA SUBJECT OF WHARTON SERIAL

William J. Flynn, Chief of U. S. Secret Service, Writes Story for Sensational Picture in Twenty Episodes

Wharton, Inc., announce that they have under course of production a twenty episode serial which will expose the true story of the machinations of Germany in this country, written by one of the men who know those workings best, William J. Flynn, chief of the United States secret service. "The firm of Wharton produced such well known serials as 'Patria,' 'The Maples of Maine,' and others, but this one makes them seem small in comparison," said Theodore Wharton, president of Wharton, Inc., under whose direction the new serial is being made. "In fact, I seriously believe that the revelations of Chief Flynn will not be equaled for a long time

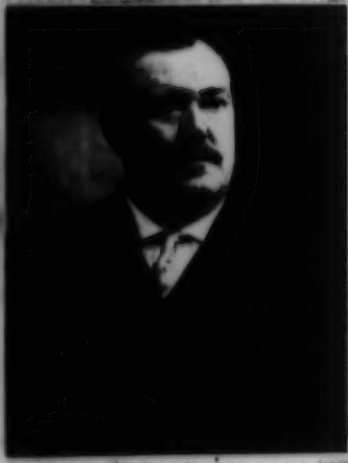
—they are almost beyond imagination." Work on the picture already has been started, and the first episodes, all of which will be two reels in length, are well under way. The capacity of the Wharton plant has been doubled to care for the extra scenery, properties and other essentials in the production, and a half dozen well known stars are being used in the telling of the story.

Naturally, that story contains a thousand or more incidents—some of which really would form a whole episode in an ordinary serial—of which the public never has heard. They are the inside story of the machinations of Germany, with a love story winding its way through the various exciting situations.

"My reason," said Chief Flynn, "for writing the true story of what Germany has done in this country, was simply to show the people the extent to which Prussianism has been carried on in this country and to show the people why they should bend every effort to defeat Germany once and for all and to help the world to universal democracy. I believe that if the people of America see the true story of the Imperial German Government's plot in this country, told upon the screen, that the war will be easier won. I am sure that the picture will make mothers willing to send their boys away with pride in their hearts that they can take part in the stamping out of this world menace of German intrigue and plotting. I believe it will make men contend for the right to recruit and to fight against the armies of Germany. I am certain it will become a war power and an active influence to support the Government."

In addition to the making of the serial, a novelization of the chief's story, by Courtney Ryley Cooper, is nearly finished, and will be ready for release at the same time as the production. The release date and the manner of the serial's distribution are to be announced soon.

The central characters in the serial will be called by their right names. All of the material is sensational and will not be faked in a single instance. Chief Flynn could not afford to have his name attached to anything that was not absolutely true.



Copyright photo by G. V. Buck, Washington, D. C.
WILLIAM J. FLYNN,
Writing Story of German Intrigue.

UNIVERSAL CUTS DOWN PROGRAM Stock Company and Office Force Are Materially Reduced

Because of the war tax, the Universal Film Corporation has decided to cease releasing a program comprised of several short subjects in addition to its features. The new policy will go into effect about Nov. 1. Coincident with the verdict came the release of over sixty people from the stock and at Universal City, the abandonment of the publicity department there and the reducing of the New York publicity staff to half its number.

It is understood that in the future Universal will release five-reel features under the brand names of Butterfly and Bluebird. Like two-reel comedies, the Weekly Current Events, and the Screen Magazine will continue to be released. This means that the Victor, Star Featurette, Gold Seal, Victor, Jockey and Bison brands will be discontinued for the duration of the war at least. The current serial, "The Red Ace," will be continued until it has run its course. The Jewel Corporation will remain in existence to handle Universal features that are considered too good for general release, on the State rights plan.

FORBES-ROBERTSON COMING Will Make Picture Version of "Passing of the Third Floor Back"

Mr. Johnstone Forbes-Robertson will shortly arrive in New York city from London. Mr. Johnstone is coming to appear in a motion picture production of "Passing of the Third Floor Back," in which he achieved one of his notable successes. Forbes-Robertson will not be seen on the legitimate stage, as his farewell to the American stage made in 1916 is final. His retirement from the theater is permanent. Last spring, to aid one of the war funds, he emerged from his retirement to play "Passing of the Third Floor Back" in London, raising over 13,000 pounds, but was forced to withdraw from the cast at the end of the third week. He is now entirely recovered from his illness.

Marian Davies, star of the Ardley Art Film Corporation, has led an active life during the past few weeks. She is hard at work on her second moving picture and rehearsing at the same time as one of the stars in Birmingham and Ziegfeld's "Miss 1917," which will open at the Century Theater, Oct. 29. Miss Davies is to be among those featured in this new Century Theater production which will include Lew Fields, Irene Castle, Bessie McCoy, Margot Kelly, Cecil Lann, Harry Kelly, Cleo Maynard and others.

GOLDWYN BUYS BONDS Picture Corporation Places \$100,000 in Second Liberty Loan

Goldwyn Pictures Corporation has subscribed for \$100,000 of the Liberty Loan bonds, in answer to the call of the national government voiced through a special committee of the National Association of the Motion Picture Industry. In announcing the Goldwyn subscription Samuel Goldfish said: "I hope that every company in the industry gives its whole-hearted support to the Liberty Loan, and the action of Goldwyn Pictures in doing so but faintly expresses this company's support of the national Administration in all of its war policies."

SCREEN CLUB ELECTION Joseph Farnham to Succeed William Quirk as President

At the regular annual election of the Screen Club, held Saturday last, the membership has, for the first time in the history of the club, made an unanimous selection of its officers for the ensuing year. Succeeding William Quirk, the present incumbent of the office of president, and taking office at the installation of officers on Oct. 27, is Joseph Farnham, one of the charter members and organizers of the Screen Club. In the first year of the club's existence he was appointed to the office of corresponding secretary to fill an unexpired term, succeeding the late John Bunney to the office of first vice-president under King Baggot's second term as president.

On the new ticket-elect are Frank Powell as first vice-president, the man who gave the club its name; Edgar Lewis, second vice-president; B. A. Rolfe, third vice-president; Will C. Smith, re-elected as treasurer; Anthony P. Kelly, re-elected as corresponding secretary; George F. Blaisdell, recording secretary.

The Screen Club, under guidance of its Hall Committee, is busily at work whipping plans into shape for the annual Screen Club ball at the Hotel Astor in the middle of November.

Marguerite Snow, the motion picture star, made a personal appearance at the Park Theater, Boston, Oct. 15 and 16. Through the courtesy of Thomas D. Sorice, it was arranged for Miss Snow to sell Liberty Bonds for the Manufacturers' National Bank at their booth in Houghton & Dutton's department store during her stay in Boston. She disposed of \$100,000 worth of bonds.

EXHIBITORS' BOOKING CORP. SELECTS INCE PICTURE FOR FIRST RELEASE

"The Zeppelin's Last Raid" Is Title of Timely Spectacle—
Bessie Barriscale Second Offering

"The Zeppelin's Last Raid," Thomas H. Ince's spectacle, produced while the master of lights and shadows was yet affiliated with the Triangle Film Corporation, has been purchased outright by the U. S. Exhibitors' Booking Corporation, of which Frank Hall is president and general manager, and William Oldknow, a prominent Southern film man, secretary and treasurer. The Ince picture, which is said to rival in point of scenic effects and dramatic power "Civilization," Mr. Ince's first great spectacle, will be the first production released by the company whose purpose is to alleviate some of the troubles that now harass the exhibitors of the country, big and small.

The second picture to be released by the company at an early date will be "Those Who Pay," in which Bessie Barriscale is featured. Other productions of similar quality will be announced in the near future.

Not the least important feature of the Ince production is its momentous timeliness. This Government is now convinced that the heaven of democracy is working in Germany. The mutiny among the seamen of the Grand Imperial Fleet is a case in point. All the evidence reaching the State Department at Washington indicates that the break was due to the inculcation of the spirit of democratic revolution among the German people.

That, in short, is the theme of "The Zeppelin's Last Raid" and many of the events now stirring the interior of the Russian Empire were anticipated by Mr. Ince and by C. Gardner Sullivan, who wrote the scenario and who numbers many of the director's successes among his screen works. Enid Markey and Howard Hickman are the featured players in the new spectacle.

One of the most spectacular scenes ever filmed forms the climax of the production, wherein is portrayed the destruction of a mammoth Zeppelin, riding high in the clouds. There is a device on the Zeppelin by which it can be blown to atoms and it is the duty of every Zeppelin commander to thus dynamite his ship in the event of capture to prevent the secrets of its construction from falling into the hands of the enemy. The big climax of the picture comes when Howard Hickman, as the commander of the Zeppelin, throws in the switch when the machine is thousands of feet in the air, sending the monster and its crew crashing to earth in a mass of debris.

In discussing the merits of the Ince production, Mr. Hall declared, "We have se-

lected 'The Zeppelin's Last Raid' and 'Those Who Pay' as the first releases of the U. S. Exhibitors' Booking Corporation, after a careful inspection of every worth while subject on the market. We viewed, perhaps, twenty or twenty-five different pictures in our quest for the right kind with which to put our new enterprise into operation, but until we came upon the Ince productions we were unable to find any that came up to the required standards."

Mr. Hall announced that trade showings would be given both productions in the near future.

Mrs. Jacques Martin has been engaged by the Clara Kimball Young Company to play the role of Mrs. Magen in "Shirley Kaye," the part she created in the stage version when it was produced at the Hudson Theater last season.

OLCOTT'S "THE BELGIAN" READY

First Offering of Director as
an Independent
Producer

The first presentation of Sidney Olcott's production of "The Belgian," an original story written by Frederic Arnold Kummer, starring Walker Whiteside and Valentine Grant, will take place at The Strand, Thursday, Oct. 25, at 10 A.M.

This is Sidney Olcott's first venture as an independent producer, but his name has been linked with many important productions in the last few years, starting with the greatest religious picture, "From the Manger to the Cross." It will be remembered that Mr. Olcott journeyed to the Holy Land with his company and made the scenes in the localities where they were supposed to have taken place.

Mr. Olcott's connection with the Famous Players covered a long period, during which time he directed Mary Pickford, Marguerite Clark, Marie Dore, Valentine Grant and many other notable stars. The cast of "The Belgian" contains some of the best players of the state and screen, including Arda La Croix, Sally Cruise, Giorgio Majeroni, Anders Handolf, Henri Leone and others.

CONTRACT STILL HOLDS Anita Stewart Barred from Acting for Any Company but Vitagraph

Pending trial of an action brought against her by the Vitagraph Company of America, Anita Stewart will be barred from acting for any other corporation or individual than that concern. Supreme Court Justice Whitaker granted a temporary injunction to that effect on Oct. 19. Miss Stewart was to have joined the forces of another corporation.

The Vitagraph Company contends Miss Stewart is under contract until Jan. 31 next at \$1,000 and 10 per cent royalty, guaranteed to bring her a total of \$127,000 a year.

PUTS SERIAL OVER Aggressive Advertising Draws Big Audience to Showing of "Lost Express"

Cooperation between the management of the Clifford Theater and the local newspapers of Urbana, Ohio, in the exploitation of "The Lost Express," Helen Holmes' latest Mutual-Signal serial, broke attendance records of the 1,000 seat house, and started the photo-novel's run with spectacular success.

The management of the Clifford put on "The Lost Express" with an aggressive newspaper campaign under the cooperative plan with which the production was issued by the Mutual Film Corporation. The house manager laid out his campaign in cooperation with the advertising managers and photoplay editors of the two local dailies and the result was an abundance of publicity and a record breaking attendance.

E. H. Hullinger, motion picture editor of the Daily Democrat at Urbana, writing to Mutual about the success of the campaign, says: "It may be gratifying to you to know that 'The Lost Express' opened here to larger crowds at the Clifford Theater than any previous serial ever shown in Urbana. People were turned away from the house seating 1,000 persons, and the actual number of admissions on the day and evening was 1,437, which is from 300 to 500 above the normal attendance on Saturdays. The film was applauded upon its introduction and promises to break records all through its running."



PEARL WHITE RIVALS THE POWERFUL KATINKA.
Scene from "The Fatal Ring," Popular Pathe Serial.

ESSANAY OFFERS COMEDY AND DRAMA Taylor Holmes, Little Mary McAlister and George Ade Fables

Essanay's offerings to exhibitors for the first week in November consist of a comedy-drama starring Taylor Holmes, the comedian, a comedy-drama featuring Little Mary McAlister, and two George Ade Fables.

The Holmes picture is entitled "Two Bit Seats," and is full of amusing situations, with a light romance running through the story. It has a screen time of sixty-five minutes and will be released through the George Kleine exchanges Nov. 5.

Little Mary's picture, "Young Mother Hubbard," while containing much excellent comedy, has a dramatic appeal as well. The picture will be released Oct. 29 through the Kleine system.

The fables are "The Fable of the Uplifter and His Dandy Little Opus," released Oct. 27, and "The Fable of the Girl Who Took Notes and Got Wise and the Fall Down." All Ade Fables are released through the General Film Company.

Another of the famous Chaplin pictures will be released Nov. 10. The title is "By the Sea," and it unfolds the mirthful adventures of Charlie while on an outing at the seashore.

OUTDOOR SERIAL TO BE READY SOON Vitagraph to Release "Ven- geance and the Woman"— Big Advertising Campaign

Vitagraph will release another big outdoor serial immediately after the conclusion of "The Fighting Trail," which is now running simultaneously in several thousand houses throughout the country. The new serial, which will bear the title "Vengeance—and the Woman" will be in fifteen episodes of two reels each. William Duncan, who directed and played the lead in "The Fighting Trail," is acting in the dual role again, and already is half through the story. Carol Holloway is the feminine star of the picture.

Albert E. Smith and Cyrus Townsend Brady collaborated in writing the book for "Vengeance and the Woman" and are said to have produced a work even more thrilling than "The Fighting Trail." The new serial is entirely different in theme and treatment from its predecessor, although the greater part of the action transpires outdoors, in the wild regions of the West.

Director Duncan is already at work on the seventh episode of the new serial. The first five episodes were shipped to the eastern plant of the Vitagraph Company as soon as they were completed and the work of making prints already is under way.

It is also announced that the advertising campaign in connection with "Vengeance—and the Woman" will be even greater than that which attended the serial now running. A national billboard campaign has been mapped out and the 24-sheet stands in all parts of the country will be up several weeks before and after the beginning of the new serial's run. A complete campaign book, containing press matter, a novelization of the play, star cuts, advertising suggestions, music cues and everything else necessary to aid the exhibitor in making a success of the serial, also will be issued.

LAROCQUE AGAIN FABLE STAR

The filming of George Ade's new "Fables in Rags" has reached the two-thirds mark in "The Fable of the Uplifter and His Dandy Little Opus," the ninth fable released through General Film Company, Oct. 27. This is declared to be the best of the new series produced to date by Essanay and should add greatly to the reputation established by the earlier pictures as box-office attractions. Rodney Larocque does some of his most sprightly work as the "Litt'ry Guy," whose efforts to uplift the great drama are nullified by the stage manager who insists upon some "Chorus Kickers" who can inject a little pep into the manuscript. Jane Thomas, Thomas Comerford, William Burke and Bert Weston support the popular Ade Fable comedian.

HAS NEW LEADING WOMAN

As his leading woman, Jack Pickford, the popular young Paramount star, has secured Katharine MacDonald, sister of Mary MacLaren and considered one of the most beautiful girls on the screen today. Miss MacDonald is declared also to be gifted beyond the average in the matter of histrionic talent and possessed of a distinctive personality. Jack Pickford is now at work under William D. Taylor's direction. He has completed the two "Tom Sawyer" films and "The Spirit of '17" is under way.

LESTER CUNEO DRAFTED

Lester Cuneo, who has been playing "heavies" in support of Harold Lockwood, last week received his green draft card notifying him to hold himself in readiness to report for military service on twenty-four hours' notice, and on Sunday left New York for Chicago, his home, to be ready for his country's call.

\$100,000 FOR NEW YORK STATE

A. H. Woods makes biggest sale in history of motion pictures
First territorial allotment of

Herbert Brenon's FALL of the ROMANOFFS

with ILIADOR former confessor
to the Czar

A. H. WOODS, the theatrical producer and half owner of "The Fall of the Romanoffs" with Herbert Brenon, has sold the New York State rights of the production for the record breaking sum of \$100,000. The purchase, a group of capitalists, were won by the sensational three weeks' run at the Broadway Theatre, where, at a two dollar scale of prices, the picture-drama drew absolutely capacity business—proving the tremendous office value of Mr. Brenon's masterpiece.

With the eyes of the world centered upon Russia's struggle for democracy, "The Fall of the Romanoffs" stands as possessing the widest appeal of any screen-drama ever made.



The syndicate of purchasers for New York State have selected Sol. J. Berman, the ablest exchange manager in his field, to handle the New York State territory. Berman, who first came into prominence with his phenomenal booking of Herbert Brenon's "War Brides" in the New York territory, states that the sales will exceed any individual photo-drama ever produced. It has been determined to book "The Fall of the Romanoffs" at once in the Motion Pictures Theatres of New York State, thereby giving exhibitors an immediate opportunity to take advantage of the remarkable New York run and metropolitan advertising campaign.

KITTY KELLY, WHO CAME TO
NEW YORK TO SEE THIS PICTURE
SAYS, IN THE CHICAGO EXAMINER

"The much-talked-about 'Fall of the Romanoffs,' of Herbert Brenon's creation is now a public fact, showing twice daily at the Broadway Theatre, where quiet little Russian peasant girls, at entrance fees, find you your dollar's worth."

"Conscience is a thing, perhaps, but conscience things for themselves, and to them, the ending 'Hush' after 'Respect' is like seeing the substance after the shadow. This Brenon offering has dignity, depth and force, the best quality of anything produced that changes it as a masterpiece."

"That dignity is the strength of its appeal. It comes so honest that one hangs on it as the truth. There is good production in it, interesting and magnificent settings, splendid playing."

"It holds the house tense, and when Brenon falls the conscience bursts forth in an avalanche of applause. And as pictorial humanized history 'The Fall of the Romanoffs' shines forth."

BRENON PRODUCTIONS
As usual Directed by Herbert Brenon

ADDRESS ALL COMMUNICATIONS TO
ILIADOR PICTURE CORPORATION
ELTINGE THEATRE BLDG. NEW YORK CITY

BASEBALL PICTURES

"Revue of 1917" Shows Abilities of Big
League Players

One of the interesting releases of the Fall is Marty McHale's "Baseball Revue of 1917." The picture is made up of five reels showing every team in both the National and American leagues, and features every star at the game.

Mr. McHale was formerly one of the most promising pitchers of the American League, and through the cooperation of his friends in the game has been able to get his camera on the playing field while league games were in progress. This Speaker is his partner in the enterprise, and it is only natural, that in the hands of two such experts who know baseball from the ground up, the result should leave nothing to be desired.

The picture is so constructed that it is possible to release it in single reels as a serial, or as a single feature of five-reel length, this to be decided according to the demands of local exhibiting conditions. Two of the parts are given up exclusively to the Chicago Sox and the New York Giants respectively and are of great interest in view of the recent world's series. All the principal players of both teams are shown in close-ups, and the picture forms a permanent record of their various abilities.

IN CHARGE OF DAY

The Pittsburgh exchanges of Select Pictures Corporation will be under the charge of Harvey B. Day after this week. Mr. Day is an old campaigner in the Pittsburgh territory, and in becoming manager of Select's Pittsburgh exchange he is returning to the scene of former emphatic successes.



WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY,
Director General.

WORLD-PICTURES

present

CARLYLE BLACKWELL
MADGE EVANS
EVELYN GREELEY

in

"The Burglar"

From the play by Augustus Thomas.

Directed by Harley Knoles.

LATEST JAXON COMEDY

"How It Happened," the third of the new series of Jaxon Comedies being issued through General Film Company, was made for laughing purposes only. Pokes' adventures in his effort to keep an engagement at the poker club provide continuous amusement. The Jaxon Comedies, with Pokes and Jabs, are meeting with great success, inasmuch as they offer a happy combination to the exhibitor anxious to round out

his bill with a one-reel funmaker of high order.

Mary Pickford, the Arcturion star, has become the little fairy godmother to six hundred strapping California soldier boys. The six hundred are the boys of the Second Battalion of the First Regiment of California Field Artillery comprising Battery B of Oakland, Battery F of Los Angeles and Battery D of San Diego.

SHOWMEN!

This is a SHOW!
You can ROAD-SHOW it!

What other state rights feature can you say THAT about?

The Reason: the production—by S. Rankin Drew.
the story—by Willard Mack.
the cast—Christine Mayo, Evelyn Brent, Anders Randolph.
the publicity—just what you'd expect on the most unusual story filmed this year.

The Answer: Sold—Greater New York, Illinois, Indiana, Southern Wisconsin, Washington, Oregon, California, Arizona, Nevada, Montana, Utah, New Mexico, Colorado, Idaho, Wyoming, Northern New Jersey, Missouri, Nebraska, Iowa, Kansas, Oklahoma.

Best of U. S. and Canada waiting for live-wire SHOWMEN to clean up in! Write or wire:

Master Drama Features, Inc., 1493 Broadway, New York City
HERMAN BECKER, General Manager.



TOM TERRISS

DIRECTING ALICE JOYCE

In Robert W. Chambers' Prize Story, "THE FETTERED WOMAN"



BESSIE LEARN

INGENUE LEADS

PRODUCTIONS OR PICTURES

Address care DRAMATIC MIRROR.

BURTON KING

DIRECTING

FRANK KEENAN and ROBT. EDESON
in THE PUBLIC DEFENDER

DONALD MACKENZIE

NILES WELCH

FEATURED

World Pictures—Brady Made

ADELE LANE

Address care DRAMATIC MIRROR.

Edward Jose

The Kelly Company is preparing to install a photographic dictating machine to assist the film editing department. As the editors watch the picture in the projection room they dictate orders into the transmitter. The film is returned to the cutting room with the phonograph record.

ALL RIGHTS FOR "DEEMSTER" SOLD Condell and Greenfield Purchase Last Block of States

Colonel William E. Condell and Nathan Greenfield, of Shreveport, La., owners of the Liberty Feature Film Company, with headquarters at Shreveport and branches in New Orleans and Dallas, have purchased the rights to Hall Caine's "The Deemster" for the States of Texas, Louisiana, Arkansas, and Oklahoma from the Arrow Film Corporation. This block of territory winds up the United States rights.

Both Mr. Greenfield and Colonel Condell are old time film men and know their territory thoroughly. Colonel Condell handled "Quo Vadis" for George Kleine in New York, and later took the production into the South, where he succeeded in making it the one outstanding financial success of the season. When "Quo Vadis" covered the territory Mr. Kleine appointed Colonel Condell district salesman for Texas and later manager of the Dallas office.

EXHIBITORS IN MEETING Tax Problems Considered at Gathering in Forty-eighth Street Theater

Over two hundred exhibitors attended a mass meeting at the Forty-eighth Street Theater Monday afternoon to determine upon the best method of collecting the revenue tax in accordance with the law recently passed. Lee A. Ochs, president of the Motion Picture Exhibitors' League, presided, and the exhibitors present represented both New York and New Jersey.

The scarcity of pennies was urged as a difficulty to be confronted in asking the public to pay an odd sum for admission tickets. Many managers were in favor of placing prices at a figure that could be met with nickels and dimes, the tax to be included therein.

EXTENDED SHOWINGS

"The Seven Pearls," Pathe's latest serial, released in September, has been going over so big throughout the country that many of the Pathe exchange managers have ordered additional prints to meet the demand. Most exhibitors realize that they cannot satisfy the demand of their audiences for Pathe serials by showing it for one day, and, in consequence, the bookings on "The Seven Pearls," as a general thing, range from two days to a full week's showing.

POWER IN "THE PLANTER" WILL BE MUTUAL SPECIAL

Seven-Reel Spectacular Drama to Be Circulated Through
Exchanges, November 10—Picture Version of Novel

The Mutual Film Corporation announces "The Planter," a seven-part spectacular adventure drama featuring Tyrone Power, as its first big special feature of the season. The picture will be available at Mutual exchanges, Nov. 12.

This production is presented by F. M. Manson, head of the company which produced the picture in Southern Mexico. "The Planter" is the picture version of the novel by the same title written by Herman Whitaker, celebrated writer in the adventure fiction field.

The Mutual claims for this picture exceptional box office value on its worth, both as big drama and its decidedly unusual setting and able casting. The picture is said to have been very costly, as it required the movement of the entire producing company to locations in Southern Mexico, and the use of many hundreds of extras, the destruction of a native village and considerable plantation property.

"The Planter" may be classed as a "strong" story. It is full of situations similar to those which have found favor with the public to box office profit in the best of the big outdoor special features. The story is a love story and incidentally an expose of life and labor conditions in tropical Mexico.

"We are pleased," observed President Freuler of the Mutual, "to have a feature

that is full of strength and power and box office value which does not depend for its interest on exaggeration or distortion of its proper sex interest."

The cast includes Lamar Johnston, who as a hero comes close to taking the lead away from Tyrone Power; Lucille King, in the role of a native girl of rare beauty; Louis FitzRoy, famous for his character work; George O'Dell, best known for his able work in earlier Triangle pictures; Mabel Wille and Carmen Phillips.

The tropical locations give the action of the drama a highly colored background of extreme faithfulness, conducting largely to the convincing character of the production. The photography is excellent, owing to capable technical work and the abundance of good working light in the tropics.

The publicity department of the Mutual is preparing an exceptional line of advertising aids for the exhibitor in connection with "The Planter." Special music cues will be prepared by Joseph O'Sullivan.

Unusual lobby displays and posters are also in preparation, in the hands of artists specially retained for work on this production. The paper to be issued will include two one sheets, two three sheets, a six sheet and a special sixteen sheet. There will be two art slides, a variety of cuts and an attractive window card.

PARAMOUNT ESTABLISHES SPECIAL EXCHANGES New Branches Inaugurated to Handle Short Subjects—One and Two Reel Business Increasing

The importance of short subjects in film production is growing daily and Paramount has found that the increased demand justified the establishment in the exchanges throughout the country of special sales branches to handle the great quantity of subjects now being released through this organization.

The addition of the Paramount-Mack Sennett comedies and the Serial Department to the list of short subjects has materially strengthened the output in this direction and renders it additionally attractive. The full list now includes, besides the two features above mentioned, Paramount-Arbuckle comedies, Paramount-Burton Holmes Travel Pictures, Kielev Komedies starring Victor Moore, Paramount-Black Diamond Comedies, and the Paramount-Bray Pictographs, the "magazine-on-the-screen."

J. K. Burger, assistant general sales manager, is in charge of the short-reel business at headquarters, under the direction of Al Lichtman, general sales manager. H. Dento handles the short-reel department at the New York Exchange.

Short subject department managers in other cities thus far appointed as follows:

St. Louis: S. Bernfield, Boston: H. Howard, Buffalo: Edgar Moss, Philadelphia: E. L. McShane, Washington, D. C.: H. J. Hagle, Cincinnati: E. Briant, Detroit: G. H. Penn, Cleveland: E. F. Flynn, Minneapolis: G. E. Akers, Kansas City: J. W. Hicks, Jr., St. Louis: H. Hiestner, Des Moines: J. Nicoll, New Orleans: C. G. Epperson, Salt Lake City: C. Stearns, Denver.

Commenting on the importance of the short reel in film productions, Hiram Abrams, president of Paramount, said recently:

"We are prone, in the light of the great feature productions and the sensational attractions of special pictures, sometimes to lose sight of the short subjects. But this is wrong. While the five-part photoplay is the basis of a film entertainment, in my opinion the single, split, or two-reel picture still has a very important place. The thing is, these must be worth while. The spectator resents being compelled to sit through a reel or two of inferior quality while waiting for the feature picture, but if the short film is a good one he is satisfied to wait and enjoys it."

PATHE RELEASES OF VARYING CHARACTER Outstanding Offering for Early November Is Irene Castle in "The Mark of Cain"

Irene Castle, Mollie King, Pearl White and "Lonesome Luke" are the box-office stars on Pathe's program for the week of Nov. 4.

Mrs. Castle is seen in the second of the recently announced Pathe plays, "The Mark of Cain." It is in five reels and was produced by Astra under the direction of George Fitzmaurice, with a scenario by Philip Bartholomae, from the book by Carolyn Wells. It marks the first appearance of Antonio Moreno as Mrs. Castle's leading man, and the cast further includes J. H. Gilmour and John Bannopolis, both of whom are very well known.

Mollie King appears in the 8th episode of "The Seven Pearls" entitled "The Man Trap" with Creighton Hale and Leon Barry. This two-reel chapter, produced by Astra, opens with a running fight between a sailing vessel and a fast naval launch and ends with a thrilling climax. Perry Mason attempts to take one of the precious pearls from the eyes of the sacred god. It releases a secret spring and the outstretched arms of the statue come together, holding Mason in an embrace of death.

Pearl White stars in the 18th episode of "The Fatal Ring," produced by Astra in two reels. This chapter has a very unusual story. In a series of thrilling incidents

the Violet Diamond is hidden in a bottle of San Yen perfume. There are only four bottles of its kind in existence and Pearl learns that they have been shipped from a department store to people who have ordered them by mail. Disguising herself as a salesgirl, she succeeds in obtaining the slips giving the addresses of the purchasers. Carlisle, however, gets the same information. The rest of the episode is a race between the two to see which will get to the right house first.

"Lonesome Luke" stars in a two-reel "Luke" comedy, entitled "Love, Laughs and Lather," produced by Rolin Film Company, and there are one, three, six and stock one sheets on the picture. Harold Lloyd is a dandified barber, and every man, unless he cuts his own hair and shaves himself, will find this burlesque extremely laughable.

"Fifth Avenue, New York, U. S. A." is the title of a one-reel travel picture in which the points of interest shown are the Waldorf-Astoria Hotel, the Metropolitan Museum, the Public Library, and the houses in "Millionaires' Row." An international cartoon and educational split-reel subject and Hearst-Pathe News Nos. 90 and 91 complete this big program.

"MOTION PICTURE FROLIC"

The Indiana branch of the American Exhibitors' Association, gave what was styled a "motion picture frolic" at the Murat Theater last week. The stars attending were: Bryant Washburn, Lillian Walker, Little Mary McAllister, Rose Tapley, Naomi Childers, Belle Bruce, Marguerite Snow, June Elvidge, Madge Evans, Jimmy Morrison, King Baggot.

Every branch of the motion picture industry in the State of Indiana worked hard to help make the affair a success. The matinee performance was a "society affair," held under the auspices of several of the women's clubs engaged in war relief work. The theater, which seats 2,800 people, was packed on both performances.

STUDIO AND STAGE

The studio by day and the theater by night is Ketty Galanta's plan of action for some time to come. Ketty Galanta made her screen debut in "The Fall of the Romanoffs" as Anna, the girl who led Rasputin to his doom. Her acting caused favorable comment throughout the film world, and Mr. Brenon re-engaged her for the role of Maryia in "Empty Pockets." At the time of her engagement in "The Fall of the Romanoffs" she was dancing in "The Wanderer" and has now been engaged for a similar role in "Chu-Chin Chow."

LOS ANGELES COLONY BUYS BONDS

Jesse L. Lasky Prominent in Pushing Second Liberty Loan—
News from West Coast Studios

BY MABEL CONDON

LOS ANGELES, CAL. (Special).—C. W. Thomas has been appointed studio manager of the Metro Hollywood plant.

Buying into the second Liberty Bond issue is one of the popular pastimes of members of the Los Angeles film colony. The name Jesse L. Lasky is a prominent one in connection with the selling of these bonds. Frances Guilan and H. P. Keeler have been added to the scenario staff of the Metro Hollywood plant.

Charles Ray plays the role of a country lad in Julian Josephson's story, "Easy." Victor Schertzinger is directing him.

Fred Church, identified with Universal productions for the past two years, will be seen in the Fox feature, "Du Barry," in which he plays a leading role with Theda Bara.

Gloria Payton is another new addition to the Fox forces.

Gladys Brockwell is completing work in her newest Fox feature, "The Awakening," under Bertram Bracken's direction. With Miss Brockwell appear Lewis J. Cody, Vivian Rich, Willard Louis, Colin Chase, Gloria Payton, Fred Whitman and Barney Furey. Charles Kaufman is the cameraman.

Alice Wilson has returned from New York and is again in the Hollywood film colony. She will be remembered for her affiliation with the Fine Arts studio.

George H. Melford has brought his Wallace Reid company back from ten days at Bear Valley, filming "Nan of Music Mountain," in which appear Ann Little, Theodore Roberts, James Cruze, Raymond Hatton, Charles Ogle, Guy Oliver, Horace B. Carpenter and Ernest Joy.

Director Lloyd Ingraham has purchased a home in Santa Barbara and, with his wife and two daughters, is now a regular resident of the Santa Barbara city. Mr. Ingraham is completing the direction of Margarita Fischer's first American-Mutual feature.

The new Kinema Theater in Los Angeles, to be run by the Kehrleins, Oliver and Emil, will show the Farrar picture, "The Woman God Forgot," as its opening attraction.

Philo McCullough plays the lead opposite Edith Storey in the Metro feature, "The Legion of Death." Charles Gerard, Fred Malatest and Pomeroy Cannon are members of the cast, being directed by Tod Browning.

Robert Leonard, in order to avoid hitting a little Ford car which dashed out of a side street, ran his big Stutz into a telephone pole, demolishing both pole and Stutz, the Ford, of course, escaping. When assistance reached him, Mr. Leonard was lying unconscious over the side of the mutilated Stutz. He has been in the hospital for a week as the result.

Lee Arthur, writer of stage plays and scenarios, has been a patient in a Los Angeles hospital for the past two weeks as the result of an automobile accident.

Charles Pike, theatrical manager of the Salt Lake road, was run down by a motorcycle at Universal City one recent day and suffered injury to several of his ribs.

M. E. M. Gibsons knocked into unconsciousness a man who stepped out in front of her car in the downtown traffic. The following day the man, who said he was a lawyer, wrote Miss Gibsons a letter of apology for having caused her to run into him and signed a statement freeing her from all blame in the matter.

C. R. Seelye, who has been in Los Angeles for the past two months in the interest of the Pathe Company, left for New York on Oct. 10.

Director Harry Edwards had a collision

with a telegraph post, and as the result his brand new Chandler is no longer new.

The names of two of the William Russell features have been changed. That of "Lucky Jim" has become "Temporary Pete" and "A Night in New York" has been transformed into "His Arabian Night."

The private car "Signal" will be wrecked by way of a thrilling occurrence in the fourteenth episode in the Signal Company's serial, "The Lost Express," featuring Helen Holmes.

It is a matter of moment to the members of the Signal Film Company as to just what becomes of the train lost in the first episode of "The Lost Express" serial. Said train disappeared in the first episode, but the explanation of where it has gone has not come to light yet. A variety of bets are laid against a variety of explanations.

Marshall is directing another Mary Pickford production at the Lasky studio.

The scenario staff of the American Film company moves into its new quarters this week. They are large and spacious, occupying twenty separate offices. Not only is the American studio one of the most beautiful in the entire industry, but its scenario staff is the best housed.

Ashton Dearholt, upon completing an important role in Jack Pickford's newest Paramount picture, was immediately put under contract by Henry McKee, master of west-coast Universal destinies. Mr. Dearholt has done splendid work the past three years at the American Film studio at Santa Barbara. He is the type of juvenile leading man of which there is a decided scarcity right now.

Alan Forrest, the good looking juvenile lead of the American Film Company, took a few private lessons in aviation and then startled all of Santa Barbara and the many friends it contains by making the thirty-mile flight from that city to the Santa Cruz Islands.

At the express invitation of Billy Sunday, more than one thousand representatives from Universal City congregated in one section of the big Sunday tabernacle in Los Angeles one recent night.

Carmel Myers and Kenneth Harlan are the duo playing the leads in Frank R. Adams' novel, "Molly and I," under George Seligman's direction, for Universal's Bluebird program.

Director Paul Hurst is making a two-reel railroad drama entitled "The Hoodoo Train" at Universal City. It features Helen Gibson.

Kathleen Clifford's return to the Balboa studio was the signal for much celebration around the film plant. Her six-weeks' tour over the Orpheum Circuit was a decided success, and now she is back to make five-reel pictures.

Director Sherwood MacDonald has been appointed director for Anita King out at the Balboa studio in the making of the remainder of the Mutual features for which Miss King contracted.

Roscoe Arbuckle's company has leased a studio at Long Beach on the Balboa lot and there the Paramount comedians are making life merry for the usually quiet plant, the interest of which, until the coming of the Arbuckle party, was all in dramatics.

Alice Lake, by the way, has "come back" as leading woman with Roscoe Arbuckle. She worked in his first New York picture, then made a hit with Herbert Rawlinson in "Come Through." Then she married Franklyn Farnum, and now—still married—she is again playing opposite Roscoe Arbuckle.

Elmer Clifton is directing Herbert Rawlinson at Universal City.

DETAILS OF ASSOCIATION COMPLETED

Sherrill Says Policies of Selective Service and Basis of Credit
Are Big Assets—60 to 100 Pictures a Year

William L. Sherrill, president of the Protective Producers' Association, has completed the details in his new corporation. The eight organizations at present included in the corporation have arranged for financing the maintenance of the New York office, advertising and other plans, so that the business will be conducted on such approved lines as will insure a successful administration.

A representative of THE MIRROR, in questioning Mr. Sherrill on the future plans, was told that the offices will be arranged for this week and that a manager will be selected who will represent the fair, broad business policy of the corporation in its trust sense.

As a unit, the companies interested will produce from 60 to 100 state rights pictures a year and the state rights buyer will have the opportunity to purchase any and all of these pictures. The exhibitor whom he supplies will also have the opportunity of knowing what he is getting when he buys it. Two valuable assets of the association are the policies of selective purchase open to the state rights buyer and exhibitor and the establishment of a basis of credit to exhibitors who sign up for this service without deposits. On proper notice any picture taken by the exhibitor may be cancelled if necessary so that the exhibitor is able to obtain not only a selection of big star feature pictures made particularly for this serv-

ice, but also a selection of a program without tying up his capital in deposits.

An announcement will be made next week of further details of the organization and the representative companies of men who are to create unusual opportunities for the state right buyer of reputation and standing. The faker and the irresponsible state rights buyer are eliminated from doing business with this new organization under a system whereby absolute knowledge of the standing of every purchaser and exhibitor will be gained.

MATINEES FOR CHILDREN

The Saturday morning matinee idea for school children is being tried out with great success by Marcus Loew in many of his New York theaters and will ultimately be adopted in all the houses of the circuit both in the city and State. The idea of children's matinees has been proved practical by many of the largest exhibitors throughout the country, but this is the first time it has been tried out by Loew. It has met with immediate response and the mother's clubs and educational bodies in the various districts are much interested in the result and are co-operating generously with the movement. Not only does the plan result in large attendance at the matinees, but serves as an advertisement for the theaters.

CHARLES FROHMAN'S
PLAYS in Pictures

EMPIRE ALL-STAR CORPORATION

Presents

OLIVE TELL
IN
"THE UNFORESEEN"

With an All-Star Cast headed by David Powell

The same Charles Frohman Play which played to capacity business at the Empire Theater, New York, for fourteen solid weeks. During its tour of the country the "S.R.O." sign was in constant use. The beautiful Frohman star, Olive Tell, interprets the leading role.

In six acts. By Capt. Robert Marshall. Directed by John B. O'Brien. Released the week of October 22nd. All Charles Frohman's Plays in Pictures may be booked at your nearest Mutual Exchange.

Produced by
EMPIRE ALL-STAR CORPORATION
JAMES M. SHELDON, President

Distributed by
MUTUAL FILM CORPORATION
JOHN R. FREULER, President

William S. Hart
ARTCRAFT

CRANE WILBUR

ART DRAMAS PROGRAM

HORSLEY STUDIO

LOS ANGELES, CAL.

CORINNE

"The Screen's
Sweetest Personality"



GRIFFITH

OCTOBER RELEASES
"THE LOVE DOCTOR" and
"WHO GOES THERE"
VITAGRAPH

ANNOUNCEMENT

HAMPTON DEL RUTH
EDITOR AND PRODUCTION MANAGER
MACK SENNETT---COMEDIES
HENRY KING

DIRECTOR

MUTUAL PRODUCTIONS—Releases:
"Souls in Pawn" "Spectre of Suspicion"

AMERICAN FILM CO.
Santa Barbara, Cal.

GAIL KANE

American Film Co.

Santa Barbara, Cal.

MUTUAL SCHEDULE IS NOTABLE ONE

Edna Goodrich and Mary Miles Minter Head New Releases

Edna Goodrich and Mary Miles Minter top Mutual's schedule of releases for the week of Oct. 29. Miss Goodrich in "A Daughter of Maryland," and Miss Minter in "Peggy Leads the Way," both five-reel productions. The week's list includes two comedies and two topicals.

"A Daughter of Maryland" is the third of the series of Mutual star productions featuring the beautiful Miss Goodrich, and it provides her with a role admirably suited to her talents. The picture casts Miss Goodrich as a proud and haughty southern girl. The production was directed by John S. O'Brien and an especially notable cast was selected to support the star. "Peggy Leads the Way" is one of the most delightful pictures in which Miss Minter has appeared in many months. She is cast as the daughter of a poor but indulgent father, who runs a one-horse store in a country town and lives in poverty to keep his daughter in a fashionable boarding school. The child finally spends her vacation allowance for a trip home and discovers the exact state of affairs. Whereupon, "Peggy" begins to clean house and help re-establish the family fortunes. In the meantime she falls in love with a rich young man and her career in storekeeping ends in a romance. The picture was directed by Lloyd Ingraham and is in five reels. Ashton Dearholt plays the leading role with a capable supporting cast.

Nelson Holmes engages in an exciting automobile race with a passenger train in "The Race with the Limited," Chapter VII of "The Lost Express," the new Mutual-Signal photoplay scheduled for release in first-run houses on Oct. 29. "The Lost Express" is a mystery story of enormous proportions. It involves the disappearance of an express train, a secret formula for granulating gasoline, and a secret and rich gold vein in a mountain mine.

The comedy releases of the week are "A Two-Cylinder Courtship," one of the one-reel comedies starring pretty Billie Rhodes, and "Jerry's Lucky Day," a one-reel comedy starring George Ovey. In "A Two-Cylinder Courtship" Miss Rhodes is supported by Jay Belasco. Its release date is Oct. 30. The release date of "Jerry's Lucky Day" is Nov. 1.

"Short Life No. 79" is released Nov. 1. It shows the construction of America's new wooden fleet and pictures important industries in Argentina, and a dry land sea. The animated drawing from the part of the reel, is entitled "Had Your Mining Stock Panned Out." Mutual Weekly, the regular news reel carrying pictures of the news up to date of release, comes to the screen on Oct. 31.

DOROTHY DALTON AT RIALTO

Dorothy Dalton, who has become one of the foremost of the screen's younger stars, is seen at the Rialto this week in "The Five Marks," the first of her pictures to be produced by Thomas H. Ince for the Paramount program. As an added attraction, Charles Chaplin is presented in his latest photofarce, "The Adventurer." The Rialto Orchestra, with Hugo Riesenfeld once more wielding the baton, renders the Second Hungarian Rhapsody by Liszt, with a cello solo by Bela Nyary. Selections from Raymond Hubbell's "Fantasia" supply the lighter orchestral number. Mile. Madeleine I. Espinoza, of the Opera Comique, Paris, offers "Charmants Oiseaux" by Felicien Davis, with flute obligato by M. Bernheim. Alberto Bachman, concert violinist, plays the "Havanaise" by St. Saens. Comic and educational subjects, together with the ever popular Rialto Animated Magazine, complete a bill of exceptional quality.

JANE COWL AT STRAND

The Strand Symphony Orchestra commenced the seventh week of the afternoon concert on Monday, and Signor Adriano Ariani arranged a pleasing and varied program. The soloists for the week are Rosa Lind, who with Yon Collignon will sing "Angeline de la Mer," and Joseph Martel, rendering "Injer Noa" and "The Magic of Your Eyes."

Jane Cowl, the talented stage beauty and author, will make her debut as a screen star in a new Goldwyn production entitled "The Spreading Dawn," a story of romance and war. In the supporting cast are Orme Caldwell, Harry Springer, Florence Billings, Harry Stephenson, Alice Chaplin, Helen Blair, Cecil Owen, Mable Ballin, Edmond Lowe and Edith McAlpin. A sociological study of interest on the program is "Animals of Australia," a chapter from Raymond I. Dismar's "Living Book of Nature." Other film attractions to be seen are a Bray animated cartoon entitled "Bobby Rumpus Chase," a new comedy, and the Strand Topical Review containing the latest American and European news pictures of interest.

Robert G. Vignola, director of Paramount pictures, who went away for a rest after completing "The Hungry Heart," is back on the job. He will start shortly on a new picture with Miss Frederick as star.

PHOTOPLAY FEATURES

PARAMOUNT

The Countess Charming, Julian Eddings, Sept. 24.
Baby's Diary, Marguerite Clark, Sept. 24.
The Ghost House, Louise Huff, Jack Pickford, Oct. 1.
Arms and the Girl, Billie Burke, Oct. 8.
The Trouble Buster, Vivian Martin, Oct. 8.
The Call of the East, Sessue Hayakawa, Oct. 15.
The Son of His Father, Charles Ray, Oct. 22.
The Price Mark, Dorothy Dalton, Oct. 22.

AMTORG

Rebecca of Sunnybrook Farm, Mary Pickford, Sept. 2.
Barbary Sheep, Elsie Ferguson, Sept. 10.
The Man from Painted Post, Douglas Fairbanks, Oct. 1.
The Narrow Trail, William S. Hart, Oct. 8.
The Woman God Forgot, Geraldine Farrar, Oct. 22.

GOLDWYN

Fighting Odds, Maxine Elliott, Oct. 7.
The Spreading Dawn, Jane Cowl, Oct. 7.
Sunshine Alley, Mae Marsh, Nov. 4.
Joan of Plattsburg, Mabel Normand, Nov. 18.

GREATER VITAPHONE

Princess of Park Row, Mildred Manning, Wallace MacDonald, Oct. 1.
The Love Doctor, Earle Williams, Corinne Griffith, Oct. 8.
Dead Shot Baker, William Duncan, Carol Holloway, Oct. 15.
The Bottom of the Well, Adele De Garde, Evert Overton, Oct. 22.
The Flaming Omen, Mary Anderson, Alfred Whitman, Oct. 29.
The Fettered Woman, Alice Joyce, Webster Campbell, Nov. 5.
I Will Repay, Corinne Griffith, Mary Maurice, William Dunn, Nov. 12.
Next Door to Nancy, Mildred Manning, Wallace MacDonald, Nov. 19.
The Tenderfoot, Carol Holloway, William Duncan, Nov. 26.

TRIANGLE

Flying Colors, William Desmond, Sept. 23.
Devil Dodger, Roy Stewart, Sept. 23.
Broadway, Arizona, Olive Thomas, Sept. 30.
The Tar Heel Warrior, Walt Whitman, Sept. 30.
Ashes of Hope, Belle Bennett, Oct. 7.
A Phantom Husband, Ruth Stonehouse, Oct. 7.
One Shot Home, Roy Stewart, Oct. 14.
Wild Sumac, Margery Wilson, Oct. 14.
The Fidelity of Tough Luck, Alma Rubens, Oct. 21.
Cassidy, Triangle Players, Oct. 21.
Doing Her Bit, Ruth Stonehouse, Oct. 28.
The Stainless Barrier, Triangle Players, Oct. 28.

FATHE GOLD BOOSTER

THANHOUSER
War and the Woman, Florence La Badie, Sept. 9.
Under False Colors, Frederick Ward, Jeanne Eagels, Sept. 23.
The Heart of Sara Greer, Frederick Ward, Leila Hyatt, Oct. 7.
The Torture of Silence, Mrs. Emmy Lynn, F. Genier, Oct. 14.

LASILDA

Capital Kiddo, Baby Marie Osborne, Aug. 5.
Tears and Smiles, Baby Marie Osborne, Sept. 2.

HEP WORTH

Iris, Alma Taylor, Henry Alder, Stuart Rome, Aug. 20.

ARTHA

The Angel Factory, Antonio Moreno, Sept. 16.
A Crooked Romance, Gladys Hulette, Sept. 30.
Stranded in Arcady, Mrs. Vernon Castle, Elliott Dexter, Oct. 14.

BRENON PRODUCTIONS

The Lone Wolf.
The Fall of the Romanoffs.
Empty Pockets.
Kismet.
The Woman Thou Gavest Me.

GENERAL FILM

The Defeat of the City, J. Frank Glendon, Sept. 1.
Blind Man's Holiday, Carlton King, Sept. 15.
The Duplicity of Hargraves, Charles Kent, Sept. 29.
Dry Valley Jackson, Carlton King, Oct. 13.

JAXON

Strife, George Le Guere, Fokes and Jabs Comedies.

FALCON

The Phantom Shot Gun, R. Henry Grey, Sept. 7.
A Man of His Word, Henry Ainley, Sept. 14.

The Secret of Black Mountain, Vol. Vale, Sept. 21.
The Climber, Henry King, Sept. 28.
The Understudy, Ethel Ritchie, Neil Harden, Oct. 5.

BLUMBERG

The Spoiled Lily, Ella Hall, Oct. 1.
A Fool for Luck, Franklyn A. Farnum, Oct. 8.
Bondage, Dorothy Phillips, Oct. 17.
The Desire of the Moth, Ruth Clifford, Rupert Julian, Oct. 23.
The Man Trap, Herbert Rawlinson, Oct. 29.
The Last of Power, Carmel Myers, Nov. 5.
Princess Virtue, Mae Murray, Nov. 12.
The Savage, Ruth Clifford, Nov. 19.

BRADY-WORLD

The Corner Grocer, Lew Fields, Madge Evans, Oct. 1.
Napoleon, the Black Monk, All-Star Cast, Oct. 8.
Shall We Forgive Her? June Hividge, Arthur Ashley, Oct. 15.
The Dormant Power, Ethel Clayton, Oct. 22.
The Burglar, Carlisle Blackwell, Evelyn Greeley, Oct. 29.
The Maid of Belgium, Alice Brady, Nov. 5.
The Alibi, June Hividge, Arthur Ashley, Nov. 12.
Her Hour, Kitty Gordon, Nov. 19.

FOX

When False Tongues Speak, Virginia Pearson, Sept. 10.
The Yankee Way, George Walsh, Sept. 17.
North of "Fifty-three," Dustin Farnum, Sept. 24.
Conscience, Gladys Brockwell, Sept. 30.
Thou Shalt Not Steal, Virginia Pearson, Oct. 7.
Miss U. S. A., June Caprice, Oct. 14.
This is the Life, George Walsh, Oct. 21.

STANDARD

The Conqueror, Sept. 16.
Camille, Sept. 20.
When a Man Loves Red, Oct. 7.
Aladdin and His Wonderful Lamp, Oct. 14.
Cleopatra, Oct. 14.

SELENICE

Charm Kimball Young Productions.
The Price She Paid.
The Eastern Way.
Constance Talmadge Productions.
The Lesson.
Eva Tanguay Productions.
Poor Firefly.
Norma Talmadge Productions.
The Law of Compensation.
The Truth.
Robert Warwick Productions.
The Silent Master.
A Modern Othello.
The Lash of Jealousy.

PERFECTION FEATURES

EDISON
The Lady of the Photograph, Shirley Mason, Aug. 27.
The Awakening of Ruth, Shirley Mason, Sept. 17.
The Apple Tree Girl, Shirley Mason, Oct. 1.

CONQUEST

Program No. 9—Kidnapping, Sam McKee, Robert Cain, Sept. 8.
Program No. 10—Your Obedient Servant, Peggy Adams, Pat O'Malley, Sept. 15.
Program No. 11—The Story That the Keg Told Me, Sept. 22.
Program No. 12—Putting the Lid on Herbert, Harry Benjamin, Ethel Fleming, Sept. 29.

ESSANAY

Efficiency Edgar's Courtship, Taylor Holmes, Sept. 8.
Facts, Mary McAllister, Sept. 10.
Men of the Desert, Jack Gardner, Sept. 24.
A Fool for Luck, Taylor Holmes, Oct. 8.
The Fibbers, Bryant Washburn, Oct. 15.
Young Mother Hubbard, Mary McAllister, Oct. 29.
Two Bit Seats, Taylor Holmes, Nov. 4.

SELIG

The Barker, Selig, Lew Fields, Aug. 13.
SELIG-HOYT COMEDIES
A Dog in the Manger, Aug. 6.
A Trip to Chinatown, Aug. 20.
A Midnight Bell, Sept. 8.
A Contented Woman, Sept. 17.

MUTUAL

Sands of Sacrifice, William Russell, Sept. 24.
The Hanaway, Julia Sanderson, Sept. 24.
Her Country's Call, Mary Miles Minter, Oct. 1.
Queen X, Edna Goodrich, Oct. 1.
Southern Pride, Gail Kane, Oct. 8.
The Girl Angle, Anita King, Oct. 8.
The Beautiful Adventure, Ann Nordock, Oct. 15.

The Calendar Girl, Juliette Day, Oct. 15.
The Sea Master, William Russell, Oct. 22.
The Unforeseen, Olive Tell, Oct. 22.
Peggy Leads the Way, Mary Miles Minter, Oct. 29.
A Daughter of Maryland, Edna Goodrich, Oct. 29.

BUTTERFLY

The Little Pirate, Zoe Has, Gretchen Hartman, Sept. 10.
The Spindle of Life, Neva Gerber, Ben Wilson, Sept. 17.
The Secret Man, Harry Carey, Edith Strling, Oct. 1.
The Girl Who Won Out, Violet McMillan, Oct. 8.
48-78, Donna Drew, Joe Girard, Oct. 15.
A Marked Man, Harry Carey, Molly Malone, Oct. 29.

ANT DRAMAS, INC.

APOLLO
When You and I Were Young, Alma Hanson, July 31.
U. S. AMUSEMENT CORP.
Think It Over, Catherine Calvert, Aug. 13.
Behind the Mask, Catherine Calvert, Sept. 3.
VAN DYKE
Fog of the Sea, Jean Sothers, Sept. 17.
HEROGRAPH
The Little Samaritan, Marian Swanson, Aug. 27.
HORSLEY
Blood of His Fathers, Crane Wilbur, Sept. 10.
Unto the End, Crane Wilbur, Oct. 8.

METRO

The Greatest Power, Ethel Barrymore, June 25.
YORK
Under Handicap, Harold Lockwood, Sept. 3.
Paradise Garden, Harold Lockwood, Oct. 1.
METRO PICTURES CORP.
The Lifted Veil, Ethel Barrymore, Sept. 10.
Their Compact, Francis X. Bushman, Beverly Bayne, Sept. 17.
The Silent Sellers, Madame Petrova, Sept. 24.
Life's Whirlpool, Ethel Barrymore, Oct. 8.
The Adopted Son, Francis X. Bushman, Beverly Bayne, Oct. 15.
More Truth Than Poetry, Madame Petrova, Oct. 22.

STATE RIGHTS AND INDEPENDENT
ARROW
The Deemster, Derwent Hall Caine.

GOLDWYN
NEW YORK
The Manxman.

CARDINAL
Joan, the Woman, Geraldine Farrar.

CHARACTER FEATURES,
The Lincoln Cycle, Benjamin Chapin.

GENERAL ENTERPRISES,
INC.
The Warrior, Maciste.

PROHMAN
The Witching Hour, Audrey C. Smith, Jack Sherrill.
God's Man, H. B. Warner.

D. W. GRIFFITH
Intolerance.

WILLIAMSON BROS.
Submarine Eye.

B. S. MOSS
The Power of Evil, Margaret Nichols.
The Girl Who Doesn't Know.

PARAGON FILMS
The Whip.

SHERMAN ELLIOTT
The Crisis.
The Spoilers.

UNIVERSAL
Idle Wives.
Where Are My Children?
20,000 Leagues Under the Sea.
People vs. John Doe, Harry DeMoor, Leah Baird.
Robinson Crusoe, Robert Leonard, Margarita Fisher.
Hell Morgan's Girl.
Even as You and I.

EDWARD WARREN
Warfare of the Fleeth, Walter Hampton, Carlotta Ives.

SERIALS
FATHE
The Fatal Ring (14th), The Painted Safe, Pearl White, Earle Foxe, Oct. 7.
The Seven Pearls (5th), Between Fire and Water, Mollie King, Crispin Hale, Lee Barry, Oct. 14.

MUTUAL
The Lost Express (6th), High Voltage, Helen Holmes, Oct. 23.

VITAPHONE
The Fighting Trail (10th), The Sheriff, William Dunn, Carol Holloway, Nov. 13.
11th) Parched Trails, Nov. 13.

ARTISTIC PERCEPTION IN FILM MAKING

Producer Blackton Asserts It Is Greatest Essential to Success

That artistic perception, in the making of motion pictures, is the greatest essential to success is the contention of J. Stuart Blackton, the noted producer, who is translating to the screen the novels of Sir Gilbert Parker, the eminent British novelist. "Much may be done in the way of elimination," he asserted, "to reach the full value of the motion picture. Above all, in every department there must be artistic perception. It is not enough, for example, that the story shall be a good one, or the scenario skillfully prepared, if the titling be left to someone lacking discretion, not to say education. Taste here is necessary in particular as well as a native ability to tell much in a few words and tell it graphically.

"Take as an example, titling," he continued. "In my productions for Paramount, I have determined to employ the author's own dialogue or descriptive sentences virtually to the exclusion of anything else. To intrude my own or another's titles would, in the case of Sir Gilbert Parker's works, be 'out of drawing,' so to speak. Sometimes I have combined several speeches or phrases, but they still remain Sir Gilbert's own words. I do not believe the producer is justified in twisting the work of a successful writer about until all semblance of the original is lost. It would be better not to undertake to film a novel than to destroy it by turning it upside down and inside out and otherwise marring it beyond repair."

Commodore Blackton has completed two productions already. "The Judgment House" will be released Nov. 10 by Paramount and will be followed by "The World for Sale." Both pictures will be notable because of the carefully selected casts, in which types have been accurately chosen. Condensation has been necessary, but it has been done in such a way that the stories remain coherent and are not permitted to stray greatly from the original.

FIFTH O. HENRY

"A Night in Arabia," a Satire on Life in New York

O. Henry's penchant for flinging delicately barbed shafts of satire at New York reaches its ripest stage in "A Night in New Arabia," the current release in the Broadway Star Features distributed by General Film Company. His description of Caliph-ridden Baghdad-on-the-subway and the Haroun al Raschids who go about seeking to find a way of crawling through the eye of the needle, forms one of the richest and most whimsical of his many stories of New York life, and is peculiarly adapted to retelling in pictures. It is the fifth of the series of four-reel O. Henry subjects released by General Film. Director Thomas Mills, who has superintended the filming of many of the O. Henry successes, is said to have attained a new mark in picture workmanship in this story.

"HUNGRY HEART" SOON

Danger of Neglecting Wives Is Subject of Pauline Frederick Photoplay

Statistics of the civil courts of this country disclose that neglect by husbands of their wives, possibly in many instances merely because of carelessness, is responsible for a large percentage of the separations. The old saying, "Why run after a car when you've caught it?" seems to be literally applied to their marital life by many otherwise well-meaning husbands. But the effect on the wife is usually disastrous in the extreme—and this is the theme of "The Hungry Heart," David Graham Phillips' novel, which has been pictured with Pauline Frederick as the star and will be released by Paramount on Nov. 5. Perhaps it isn't usual for the husband to neglect the wife so soon after the honeymoon as depicted in "The Hungry Heart," though such cases are by no means exceptional. The result of such neglect has usually been that the wife either quietly grew away from her husband or sought affection elsewhere. This is the outcome in "The Hungry Heart," and when tragedy is apparently inevitable and the husband, at last awakened to his shortcomings, is about to become violent, an unexpected solution affords a most wholesome and happy ending. It is a work of real ingenuity and cleverness and displays great understanding of human nature—a thing for which Phillips was noted in all his writings. Robert G. Vignola directed the screen adaptation.

FUNERAL OF FLORENCE LA BADIE

The esteem in which Florence La Badie, who died Oct. 13, was held by her host of friends in and out of the profession, was evidenced by the large attendance at the funeral services in the Campbell Chapel, Oct. 17. Fully 3,000 people viewed the body, among them many of the leading players of the stage and screen and the heads of concerns with whom Miss La Badie had been associated during her notable career. The chapel was banked with flowers. Burial was in Greenwood Cemetery.



My friends asked me
to write a book.
I did--here it is.
Hope you will like it.

Douglas Fairbanks

Laugh and Live

Is the name of his new book

DOUGLAS FAIRBANKS set the world to laughing and has kept himself happy and well. His book will inspire you. It will give life a new meaning. You will find it most helpful toward your own success and happiness. And beautifully illustrated with eighteen intimate action photographs of the author. To read this book is like a charming visit with one of the most admired and best loved men in public life. He has a style all his own.

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Read it.

Here's what the country thinks of *Laugh and Live*

The Pittsburgh Leader says: "It is for people of all ages--young men starting out--and their elders of both sexes who have need of the right sort of optimism."

The Los Angeles Times says: "Douglas Fairbanks' 'Laugh and Live' gives something practical to live by. It is clean, inspirational, and bubbling over with good humor."

The Spokesman Review says: "Douglas Fairbanks lives the life he preaches, consequently it will appeal as well as invigorate. It is just the book for young men starting out in life."

The Springfield Union says: "If this great inspirational book doesn't develop into the finest sort of best seller the American public is losing its taste."

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ORGANIZING FOR FOOD ECONOMY

George K. Spoor Is Lining Up Illinois Exhibitors for Co-operation with Director Hoover in Countrywide Campaign

George K. Spoor, president of Esmaray, is busy organizing motion picture exhibitors throughout Illinois in the interests of Food Director Hoover's food economy campaign. Mr. Spoor, who is chairman of the Motion Picture Bureau of Food Administration of Illinois, is doing the work at his own expense.

The State has been divided into districts, with an exhibitor appointed in each district to arrange with other theater owners to show the food economy films. Two hundred feet of film will be shown each week. They will show how to prepare foods in an economical manner, how to peel potatoes with the minimum of waste, how to live on less meat, the relative food values of various commodities, etc.

In addition, each week "Four-minute Men" will visit each of the theaters in the food economy circuit and deliver four-minute talks on the importance of conserving food to help win the war. Mr. Spoor is organizing this force now in Chicago, and has fifty speakers on his rolls. Each theater in the circuit will be sup-

plied with one sheet in six colors advertising the pictures and the food economy lectures. The films will be extensively advertised in newspapers and through the medium, and an especial effort will be made to induce housewives to attend when the food economy pictures are shown.

Another form of patriotism was in evidence about the Esmaray studios a few days ago when Richard C. Travers, former Esmaray actor, now in the second officers' training camp at Fort Sheridan, marched into the plant at the head of two hundred companions, at the invitation of Mr. Spoor. Among them was L. J. Scott, formerly connected with the Esmaray advertising department, who enlisted at the same time Travers entered.

Travers was in command of the men by virtue of his being an acting top sergeant. The men marched from the elevated station, about four blocks from the studio, in regular military formation. They broke ranks upon entering the studio. C. F. Chandler, advertising manager, representing President Spoor, made an address of

welcome. The student officers were then conducted on a tour of inspection of the entire plant, from the factory and studios to the business offices.

EFFICIENCY LEADERS

Salesmen Receive Honorable Mention from Pathe Home Office

F. A. Grady, H. P. Calloway, H. I. Goldman, W. H. Rankin, J. Deutsch, J. J. Donnelly, E. F. Johnston, C. U. Martin, S. Hochfeld, E. G. Briggs of Pathe have received honorable mention from the home office as leaders in the efficiency race for the last six months.

"We have a great organization," said a Pathe official in this connection. "Most of its members are business men who are building permanent foundations for big achievements. Seventy-four per cent of the men in our sales force have been with us for six months or more, many ranging into terms of years. Recently a number, including N. I. Filkins, F. W. Gebhardt, L. E. Kennedy, R. K. Evans, G. K. Strwell and G. E. Erikson, have been promoted to managerships or assistant managerships. In a business in which men jump from company to company with such rapidity as has been noticed in this industry, this is a pretty good indication of stability, fair dealing and prosperity."

WAR PHOTOGRAPHER

RETURNS FROM FRONT

Captain Donald C. Thompson Brings Remarkable Pictures of Russian Revolution

The first picture of the actual retreat of the Russian Army and the food riots that took place recently in Petrograd, have been brought to this country by Captain Donald C. Thompson, who has spent the best part of the past four years in the warring countries. These motion pictures, which are now being assembled, will be released in New York City in about three weeks. It was only through the credentials that Mr. Thompson carried from the Government, Leslies, and Paramount Pictures Corporation, that the securing of the pictures was made possible.

In company with two assistants, Mr. Thompson left New York on Oct. 30 last, and succeeding in getting to Russia by way of Japan and Siberia. Through his Paramount credentials, he obtained the Government's permission to accompany the Russian army on their drive at that time on the Eastern front, and remained with the army until the latter part of February, when he returned to Petrograd to develop the films he had then secured. It was an opportune return, for it was then that the first food riots began, and the first steps to overthrow the Imperial Government were started.

Mr. Thompson is assembling his pictures at this time with the full intention of showing to the American motion picture loving public the true story of the Russian revolution, Russian democracy, German intrigue, treason and revolt.

"MOLLY ENTANGLED" COMING

Vivian Martin, who recently scored another big success with "The Trouble Buster," will be seen shortly in "Molly Entangled," an Irish romance, with an unusual twist. Miss Martin is by nature endowed with those qualities that render her ideal in a role of this type. Her propensity for fun, her mischievous smile, and withal, her ability to portray pathos so genuinely that even the seasoned playgoer is moved to tears--these are the things that give Vivian Martin her power and undeniable charm. Robert Thornby, who directed the picture, drew heavily upon all the little star's qualities to give to the production that convincing realism that would cause it to be remembered as one which touched the heart and held the interest throughout its length.

FOUR STARS IN NOVEMBER ARTCRAFTS

Mary Pickford, Elsie Ferguson, Douglas Fairbanks and William S. Hart in Pictures of Suitable Character

The Artercraft Corporation has announced its November schedule of releases, which includes Mary Pickford, Douglas Fairbanks, William S. Hart and Elsie Ferguson.

The first release will be Mary Pickford in her new production just completed in California, "The Little Princess." Staged under the direction of Marshall Neilan, this subject, as in the cases of "Rebecca of Sunnybrook Farm" and "A Poor Little Rich Girl," is an adaptation from a popular book and play, affording Miss Pickford another child part similar to those in the Kate Douglas Wiggin and Eleanor Gates novels. "The Little Princess" was written for both the book and the stage by Frances Hodgson Burnett, author of many famous stories bearing on child life, including "Little Lord Fauntleroy."

The second Artercraft release in November will be Elsie Ferguson's new screen play following "Barbary Sheep" and staged by Maurice Tourneur, "The Rise of Jennie Cushing."

motion picture for Artercraft and is also an adaptation of a popular book. The novel by Mary S. Watts, published by the Macmillan Company, is still one of that concern's very best sellers.

Fairbanks' contribution to Artercraft's November schedule is "Reaching for the Moon." This photoplay, it is announced, presents another original idea in the way of screen stories and is now being staged under the direction of John Emerson. It was for this picture that the entire Fairbanks producing organization crossed and recrossed the continent between Los Angeles and New York, in order to spend two days filming scenes in the eastern metropolis.

William S. Hart in his second Artercraft picture, "The Silent Man," is the fourth November release now being staged in California under the supervision of Thomas H. Ince. Hart's new production is from the pen of Charles Kenyon, whose "Kindling" was played with such notable success by Margaret Livingston.

GLADYS LESLIE ENGAGED

Gladys Leslie has been engaged for stellar roles by Albert E. Smith, president of the Vitaphone Company, and will first be seen with Harry Morey in the Blue Ribbon feature, "His Own People," which is being produced under the direction of William P. S. Earle. Miss Leslie is a New York girl and is only 18 years old. For three years she has been in motion picture work. She was graduated from Washington Irving High School in 1914 and in the Fall of that year was engaged by the Edison Company. She remained with Edison for a year, playing small parts, and then went to Thanhouser, where she played leads. One of her most notable characterizations was that of Sophia in "The Vicar of Wakefield," in which Frederick Warde was featured.

Larry M. Cooper, mail superintendent at the headquarters of General Film Company, has answered his country's call by reporting for service at the Norfolk, Va., training school for apprentice seamen. Like Allen Adams, who became a member of the National Army several weeks ago, he comes from the office of Auditor W. M. Gullett.

ACTIVITIES OF THE WEEK IN THEATRICAL WORLD

ACTORS' EQUITY ASS'N

Refutation Dinner of Managers' and Players' Organizations to Be Held Nov. 25
Members of the A. E. A. Are Most Earnestly Urged to Attend in Reliable Attendance to the Office of the Association.



New members elected:

Lillian Boardman, Ethel Boyd, Mae Bronte, Lillian Bunn, Lawson Butt, Billy Cotton, James Joseph Dunn, Edith Fessett, Horace M. Gardner, Elsie Gordon, Barbara Guitlan, Eddie Hyron, Helen Higgins, Kay Hitchens, John P. Jendrak, J. Woodford Ray, Sydney G. Reynolds, James R. Ryan, Susanne Rowe, Gertrude Seiden, Harry D. Southard, Una Trevelyn, Mildred Van, Genevieve Amelita Vennard, Regina Wallace, Elroy Ward, James R. Waters.

It has been decided to have the Refutation Dinner on Sunday night, Nov. 25, at the place in New York most advantageous for our purpose. Primarily it is the desire of both the Managers' Association and our own that the cost per plate shall be within the reach of the greatest possible number of members of the two organizations. The two contract committees hitherto named shall manage the event. Full details, including order cards for places, will be mailed to all eligibles in a few days. This will be a truly momentous occasion in the annals of the stage, and all actors and managers who expect to be in Manhattan's zone on the date named should hold themselves free to attend.

Owing to an uncontrollable delay in getting the last revised form of the mutually adopted contract, which we are glad to say is now in our hands, doubling queries have been sent us from day to day. As a general reply to all of these and as an evidence of good faith, we can report that various managers of both New York and Chicago have likewise asked us whether this thing or that thing which had come up would be allowable under the standard to be established.

We hasten to say that the reference in THE MINOR column of last week to the proposal that we classify our membership, so far as practicable, into "lines of business" for the convenience of managers who might seek from us a list of available actors at any time, must not be construed as meaning that the A. E. A. is to enmesh itself in the cares of conducting an employment agency. The Council is ever studying how the association can be made of greater service to its members, and this is fresh evidence of that spirit. As it is, there are several hundred persons enrolled with us whose whereabouts are unknown. We are unable to reach them with mail or telegrams. The chance of having their addresses and lines of business supplied to managers may stir them to the value of keeping our office posted.

The annual dues of members holding blue cards will be due and payable Nov. 1.
BY ORDER OF THE COUNCIL.

MEMORIAL FOR JERE J. COHAN

A memorial meeting in honor of the late Jere J. Cohan will be held at the opening meeting of the Catholic Actors' Guild of America for the season of 1917-1918, Tuesday afternoon, Oct. 30, at the Hotel Astor. Mr. Cohan was president of the Catholic Actors' Guild of America from 1915 to 1917, and it was due to his efforts and excellent work that the success of the Guild was assured.

The program will consist of an address given by J. Kiera Brennan, president of the Guild. A funeral march will be played by Alice Brady, Leola Lucy, prima donna, will sing a hymn, and the eulogy will be given by the Hon. Victor J. Dowling, Justice of the Appellate Division of the Supreme Court, First Department, New York. The Rev. John Talbot Smith will conclude the program by giving a prayer.

This meeting will be open to the general public, and it is urgently requested that friends and acquaintances of the late Jere J. Cohan make every effort to attend.

STUDY OF PUPILS AT CAMP UPTON

The Washington Square Players School of the Theater, under the leadership of its director, Clara Tree Major, has undertaken the task of entertaining our soldier boys. The pupils of the school have for some time past paid weekly visits to the various camps in the East, and this week they will visit Camp Upton at Yaphank. Two one-act plays are to be given; a vocal soloist and a dancer will also appear.

"THE CLAIM" ENDS ENGAGEMENT

"The Claim," at the Fulton Theater, will be withdrawn Saturday night, Oct. 22. The succeeding attraction is as yet undecided.

NEW YORK MEN FORM NEW FIRM

Gotham Productions Company Incorporated, with McKay, Roth and Murry Principal Stockholders—Ten Other Concerns

ALBANY, N. Y. (Special).—Secretary of State Francis M. Hugo granted charters the past week to eleven newly-organized theatrical and motion picture corporations. The new concerns have a total capitalization of \$241,500 and most of them are located in New York City.

The Gotham Productions Company with a capital of \$20,000 has been incorporated to engage in both the theatrical and motion picture business, and the following are named as the principal stockholders: Frederic McKay, Nat Roth, and Jules Murry, all of New York City.

Other new companies are as follows: Eveland Theater Corporation, New York City. Theatrical, vaudeville and motion pictures. Capital \$5,000. Directors: Arthur Robertson, John A. Hopkins and Charles Monash, 1564 Broadway, New York City.

Pauley Realty Corporation, New York City. Realty and general theatrical business. Capital, \$50,000. Directors: John A. Hopkins, Charles Monash and John Kolvoord, 1564 Broadway, New York City.

"Caddemy, Inc., Buffalo, N. Y. To maintain theaters for theatrical and amusement attractions. Capital, \$10,000. Directors: W. Harold Scott, Valentine E. O'Grady and Edward C. Schlenker, 160 Russell Avenue, Buffalo, N. Y.

Special Pictures Corporation, New York City. Motion pictures. Capital, \$1,500. Directors: F. W. Gaffney, Thomas A. Barrett and A. Higgins, 301 West 17th Street, New York City.

Trinity Trading Corporation, Pelham

Manor, N. Y. To act as agents and brokers in the sale, distribution or exhibition of motion pictures. Capital, \$50,000. Directors: Charles F. Pope, Eleanor O'Keefe and Edgar C. Beecroft, 501 Fifth Avenue, New York City.

Terry Holding Company, New York City. To operate hotels, theaters and halls. Capital, \$50,000. Directors: Watt Terry, Louise B. Terry, Brockton, Mass.; Liswellly C. Collins, 103 West 136th Street, New York City.

Eureka Amusement Company, Brooklyn, N. Y. Theatrical, motion pictures and other amusements. Capital, \$10,000. Directors: Thrasy D. Stamatis, George D. Stamatis, and Costas Stamatis, 116 Kings Avenue, Brooklyn, N. Y.

Helene Price, Inc., New York City. To manufacture theatrical costumes and gowns. Capital, \$5,000. Directors: Morris Rothstein, Sidney A. Horvitt and Helene Price, 220 West Forty-second Street, New York City.

Emerald Film Service Company, New York City. To engage in all branches of the motion picture business. Capital, \$10,000. Directors: Joseph M. Davis, Theodore C. Friedman, 80 Broadway, New York City, and Barney S. Davis, Grand Rapids, Mich.

Buffalo Motion Picture Corporation, Buffalo, N. Y. Motion picture exhibitions. Capital, \$30,000. Directors: S. K. Talbot, Ben Starr and Charles McCready, Buffalo, N. Y.

GEO. W. HERRICK.

GROLIER SOCIETY PROTESTS

The Grolier Society, publisher of "The Book of Knowledge," has requested Arthur Hammerstein, producer of "De Luxe Annie," to restrain Jane Grey, who is acting the title role, from using the name of its publication in the play.

The objection of the Grolier Society, as stated by its representative, is based upon the experience of several of their young women canvassers who have been made to feel uncomfortable by prospective purchasers who refer to them as "De Luxe Annie."

In the guise of a confidence woman Miss Grey is required in the course of a black-mailing operation to induce a country grocer to subscribe to "The Book of Knowledge," which is utilized by her in making a fake sale. Edward Clark, the author, says that the use of the title was entirely accidental on his part.

GRISMER, LAMBS' SHEPHERD

The annual election of officers by the Lambs was held Oct. 18. Joseph R. Grismer, manager, was elected Shepherd, an office which he occupied three or four years ago. For the first time in years there was a sharp division of sentiment among the members, and three tickets, headed by Mr. Grismer, De Wolf Hopper, and Nat Goodwin, entered the field.

Mr. Goodwin withdrew on the eve of election. Other officers elected were as follows: Boy, Fred Niblo; Corresponding Secretary, George V. Hobart; Recording Secretary, R. H. Burnside; Treasurer, Henry Smith; Librarian, Grant Stewart; A. O. Brown, Arthur Hurley, Joseph H. Buhler, Albert J. Simmons, and Malcolm Williams were added to the Board of Directors. William Courtleigh is the outgoing Shepherd.

STAGE WOMEN TO PARADE

Women of the stage will have a large representation in the Woman's Parade, Oct. 27. Mrs. Charles Danton, wife of the dramatic critic of the *Evening World*, has charge of the branch of recruiting in the division of professional women, of which the chairman is Mrs. Edgerton Parsons. The artists' group in this division is being formed by Mrs. Helena Smith-Dayton, and will be led by Neyna McNein in the costume of the poster girl she designed for the 1917 drive for the passage of the suffrage amendment.

The State Women's War Relief will march in the division of women who have rendered patriotic service, under the chairmanship of Mrs. Thomas B. Wells.

DEATH OF EDWARD DITHMAR

Edward Augustus Dithmar, a member of the editorial staff of the *New York Times* for forty years, during eighteen of which he was dramatic critic, died Oct. 16 in Roosevelt Hospital following an operation. He was sixty-three years old.

Mr. Dithmar began his journalistic career on the *Evening Post* in 1871 and went to the *Times* six years later. In 1884 he became dramatic critic of the *Times* and was soon known as a leader of the impressionistic class. He was a contemporary of the late William Winter, with whom he collaborated in writing articles about stage celebrities. He discovered the dramatic genius of Clyde Fitch, and was the author of a biographical sketch of John Drew and memoirs of the late Augustin Daly.

DINH GILLY IN NEED

Word has been received here that Dinh Gilly, the French-Arabian baritone who sang at the Metropolitan before the war, is in desperate want in a concentration camp in Austria. He was interned at the beginning of the war while on a visit to his fiancée, Emmy Destinn, the opera singer, at her home, near Prague, Bohemia. Gilly's personal representative here, Eugene Boucher, of 32 Nassau Street, has started a fund for his relief to be sent to the French Red Cross in Berne, Switzerland.

THEATER ASSEMBLY TO BE ACTIVE

The Theater Assembly, Mrs. J. Christopher Marks, president, will begin its new season's activities on Friday afternoon, Nov. 2, at the Hotel Astor. Several of the plays now running in New York will be presented by Mrs. Albert Leon Page. A detailed statement of the patriotic work done through the Summer by the assembly in the state training camps and also for the 9th Infantry in France will be given.

GILLETTE FOR CHICAGO

William Gillette's engagement at the Plymouth in "A Successful Calamity" will end on Nov. 3, and the comedy will then be seen at the Studebaker Theater, Chicago.

In Memoriam

In loving memory of the best and noblest of mothers,
MARIE FRANCES BINGHAM
who passed away Oct. 26th, 1905, and whose devotion and unselfishness I appreciate more and more as time goes by.
LESLIE.

SAM BERNARD RETURNS TO PALACE

Another Leading Feature Is Dramatic Sketch by Marion Craig Wentworth Based on President Wilson's War Message

On this week's program at the Palace, which predominates in laughter, Sam Bernard appears as the headline attraction. Bernard wears stage costumes of twenty-five years ago but his monologue is of the moment. As a dialect comedian he has few equals and his material is of the best in vaudeville.

Marion Craig Wentworth, who wrote the easily remembered "War Brides" for Alla Nazimova, has written another dramatic sketch called "The Bonfires of Old Empires," that registers considerable success this week. Miss Wentworth has taken the theme of President Wilson's message, with its high motive of making the world safe for democracy, and has put it into excellent dramatic form. Francis McHenry and

George Webb are featured in the cast that appears in the piece.

Marie Nordstrom, always a favorite at the Palace, offers her "Let's Pretend" in the course of which she runs the gamut of human emotions. John B. Hymer and company present the comedy novelty, "Tom Walker in Dixie," and El Brendel and Flo Bert do a singing and talking act called "Waiting for Her." Nonette, the gypsy violinist who sings, has an excellent spot on the bill which she fills pleasingly.

Among the others on the program are Lou Lockett and Jessica Brown, a likable pair of youngsters; Ethel Crewell and Joe Fenton, assisted by a good company, in "A Battle of Wits," and Gruber's Animals in a war-time offering.

WASH. SQUARE PLAYERS TO BEGIN

This is the last week of "The Barton Mystery," with A. E. Anson, at the Comedy Theater, as the regular subscription season of the Washington Square Players will begin next week with four one-act plays.

FOR NEW HITCHCOCK REVUE

Sam Bernard has been engaged by Raymond Hitchcock for his new revue, to be produced at the Forty-fourth Street Theater in December. The Dolly Sisters and the Three Dooleys also have been signed.

THE BROADWAY TIME TABLE

FOR WEEK ENDING OCTOBER 27th

| Theater | Play | Date of Production | Number of Performances |
|------------------|------------------------------|--------------------|------------------------|
| Astor | The Very Idea | Aug. 9 | 102 |
| Belasco | Polly With a Past | Sept. 6 | 61 |
| Bijou | The Torch | Oct. 24 | 8 |
| Booth | The Masquerader | Sept. 3 | 66 |
| Broadhurst | Misalliance | Sept. 27 | 38 |
| Casino | Furs and Frills | Oct. 9 | 24 |
| Cohan | Here Comes the Bride | Sept. 25 | 41 |
| Cohan and Harris | A Tailor-Made Man | Aug. 27 | 74 |
| Comedy | The Barton Mystery | Oct. 13 | 17 |
| Cort | Mother Carey's Chickens | Sept. 25 | 41 |
| Criterion | Anthony in Wonderland | Oct. 23 | 7 |
| Eltinge | Business Before Pleasure | Aug. 15 | 88 |
| Empire | Rambler Rose | Sept. 10 | 56 |
| 48th Street | The Land of the Free | Oct. 2 | 31 |
| 44th Street | Hitchy-Koo | June 7 | 167 |
| Fulton | The Claim | Oct. 12 | 19 |
| Gaiety | The Country Cousin | Sept. 3 | 65 |
| Globe | Jack O' Lantern | Oct. 16 | 15 |
| Harris | Romance and Arabella | Oct. 17 | 13 |
| Hippodrome | Cheer Up | Aug. 23 | 113 |
| Hudson | The Rescuing Angel | Oct. 8 | 25 |
| Knickerbocker | Hamilton | Sept. 17 | 50 |
| Liberty | Out There | Sept. 24 | 42 |
| Longacre | Leave It to Jane | Aug. 28 | 74 |
| Lyceum | Tiger Rose | Oct. 3 | 30 |
| Lyric | Cleopatra (film) | Oct. 14 | 25 |
| Manhattan | Chu Chin Chow | Oct. 22 | 8 |
| Maxine Elliott | Eyes of Youth | Aug. 22 | 80 |
| Morocco | Lombardi, Ltd. | Sept. 24 | 42 |
| New Amsterdam | The Riviera Girl | Sept. 24 | 42 |
| Playhouse | Eve's Daughter | Oct. 13 | 17 |
| Plymouth | A Successful Calamity (rev.) | Oct. 10 | 22 |
| Princess | Oh, Boy! | Feb. 20 | 290 |
| Republic | Peter Ibbetson (rev.) | Sept. 3 | 66 |
| Shubert | Maytime | Aug. 16 | 87 |
| 39th Street | De Luxe Annie | Sept. 4 | 65 |
| Winter Garden | Doing Our Bit | Oct. 18 | 13 |

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.]

G. C., New York City.—According to our records, Ann Bronough is with the stock company in Winnipeg, Canada.

Mrs. CARLTON, New York City.—We regret that we cannot supply you with Chicago cast of "Tribby," or "The Merry Whirl."

"READER," Chicago, Ill.—Anna Wheaton has appeared in the following plays: "Two Little Brides," "The Eternal Feminine," "Cape Cod Folks," "Peter Pan," "The Rose of Algeria," "Up and Down Broadway," "Madame Troubadour," "The Heart Breakers," "He Came from Milwaukee," "At the Ball," and "Oh, Boy!" has also played in vaudeville and a short engagement in stock. (2) Some of the plays that May Thompson has appeared in are: "The Grafters," "Madame Sherry," "Ninety in the Shade," "Katinka," and "You're in Love"; has also appeared in motion pictures. (3) Frances Demarest has appeared in "Madame Sherry," "The Blue Paradise," "Passing Show of 1916," "The Girl from Brazil," and "My Lady's Glove." (4) Write to Samuel French, 28 West Thirty-eighth Street, New York City, for the price of James Young's book on "Make Up." (5) We do not know where you could obtain the photographs free.

PLAYERS ENGAGED

Harry and Emma Sharrock, who do a comedy mind-reading act entitled "Behind the Grandstand," have been engaged for the musical revue, "Over the Top."

Muriel Hudson, Helen Lee, Dama Sykes, Ruth Alexander, Roger Grey, Ray Raymond and Charles Holly have been engaged by Elizabeth Marbury and Frederic McKay for "We Should Worry."

Frederick Kaufman, who was with Sothern and Marlowe for sixteen years, has been engaged as stage manager for the production of "Mr. Jubilee Drax."

Lillian Brennard has been specially engaged for a leading role in the Chicago company of "Oh, Boy." Miss Brennard was formerly seen in "Caroline" and "The Old Lady Shows Her Medals" at the Empire Theatre.

Margaret Greene and Henry Sharpe have been added to the cast of "Mr. Jubilee Drax."

MARRIAGES

DREYFUS-VALLI VALLI.—Valli Valli, actress and vocalist, was married recently to Louis Dreyfus, music publisher. Miss Valli Valli has been on the stage since childhood. She is well known in musical comedy and since coming here from England in 1909 has played in "Kitty Grey," "The Dollar Princess," "The Queen of the Movies," "The Cohan Revue" and others. Mr. Dreyfus is executive head of the music publishing house of Harms, Day and Hunter.

HAYS-FELS.—Announcement has been made of the marriage of Warner Searle Hays to Theo Bell Fels last June. The bride is an actress, who has appeared as an ingenue in the play "Baby Mine," "The Million," and "Little Women." Mr. Hays is an engineer. He recently received a commission as First Lieutenant in the Engineers Section of the Officers Reserve Corps.

LINKY-BARCLAY.—The marriage of Muriel Barclay and Harry Linky took place at Champaign, Ill., on Oct. 11. Both are members of the "Very Good Eddie" company, now on tour.

DEATHS

GATH.—Karl Gath, well known in vaudeville and minstrelsy, died in Chicago, Oct. 5. He is survived by his wife, Erma Gath.

MESSENGER.—Lettie Holmes Messenger, wife of Walter Messenger, died in New York on Sept. 28, after an illness of three days.

MILLIKEN.—Colonel James Foster Milliken, lawyer, playwright, and a veteran of the Civil War, died Sept. 24 in Bellevue Hospital of cerebral thrombosis in his seventy-first year. Colonel Milliken was a member of the Sons of the Revolution, Masonic order, and the American Dramatists' Club.

MURRAY.—Francis J. Murray, formerly connected with the Robinson Amusement Company at the New Brighton Theater, Brighton Beach, died of heart disease, Oct. 9, in his home, 449 Seventh Street, Brooklyn, at the age of fifty-two years. He was widely known in the theatrical profession.

SANDERS.—Mrs. Rena Sanders, for twenty-eight years a partner in the act of John E. and Rena Sanders, died in New York, Oct. 5. Mrs. Sanders' last appearance was with "Polly of the Circus."

NEW YORK THEATERS

WILLIAM 48th Theatre, near Broadway.
Evenings, 8.30.
Phone Bryant 178.
Matinees Thursday and Saturday, 2.30.

Last Week at this Theatre

The Land of the Free

A New American Play by
Fannie Hurst and Harriet Ford
With **FLORENCE NASH**

Playhouse 48th St., E. of B'way.
Phone Bryant 2628.
Evenings, 8.15.
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GRACE GEORGE

and her PLAYHOUSE COMPANY in
EVE'S DAUGHTER

A New Play by Alicia Ramsey

Winter Garden Broadway
and 50th Street.
Evs., 8. Mats., Tues., Thurs. and Sat., 2.
Annual Fall Production

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Broadhurst 44th St. W. of B'way
Bryant 64
Mats., Tues. and Sat.
Wm. Faversham presents BERNARD SHAW'S
HILARIOUS COMEDY

MISALLIANCE

with a great Comedy Cast
MAOLYN ARBUCKLE and Katherine Keated

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Bryant 8430. Evs., 8.15.
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With CHARLES PURCELL
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Booth Theatre, 45th St. W. of B'way.
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39th St. Theatre, near Broadway.
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DE LUXE ANNIE

Next Week—WILLIAM FAVERSHAM

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Arthur Hammerstein Presents
A New Musical Farce

FURS & FRILLS

By Edward Clark and Silvio Hein.

ASTOR Theatre, 45th St. & B'way.
Phone 287 Bryant. Evs., 8.30.
Mats., Wed. and Sat., 2.30.

THE VERY IDEA!!

ERNEST TRUAX RICHARD BENNETT

Maxine Elliott's Thea. 39th E.
of B'way, Phone 1476 Bryant
Evs., 8.30. Matinees Wed. and Sat. 2.30

MARJORIE RAMBEAU

in EYES OF YOUTH

By MAX MARCIN and CHAS. GUERNON

BIJOU Theatre, 45th St. W. of B'way.
Phone Bryant 430. Evs., 8.15.
Mats., Wed. and Sat., 2.15.

Henry Bataille's Drama

THE TORCHES

With LESTER LONERGAN and other
Notable Players.

Sigmund Romberg, composer of "Maytime," "The Blue Paradise" and other musical plays, has been exempted by the District Board from service in the National Army. He showed that he had sold his pieces to the Shuberts, spent the money, received no royalties and had a wife dependent on him.

Madame Yvette Guilbert will give a course of ten class lessons in the art of interpreting songs on Saturday mornings beginning October 20 at the Mannes School of Music, 184 East 70th Street.

NEW YORK THEATERS

EMPIRE Broadway and 40th Street.
Evenings, 8.15. Matinees,
Wed. and Sat. 2.15.

"A DISTINCT HIT"—Alan Dale.

JULIA SANDERSON

JOSEPH CAWTHORN

In the New Musical Comedy

RAMBLER ROSE

LYCEUM 45th St. and Broadway.
Evs., at 8.30. Matinees
Thurs. and Sat. at 2.30.

DAVID BELASCO Presents

A Play of the Great Northwest by

Willard Mack

Tiger Rose

Eltinge West 42d St. Evs., 8.30
Matinees Wednesday and
Saturday 2.30

A. H. WOODS PRESENTS

BUSINESS BEFORE PLEASURE

With BARNEY BERNARD and
ALEXANDER CARR

By MONTAGUE GLASS AND JULES
ECKERT GOODMAN

GEO. M. COHAN Theatre, B'way & 43d
Street. Phone Bryant 309.
Evs., at 8.25. Matinees Wed-
nesday and Saturday at 2.25.

The Irresistible Scream

HERE COMES THE BRIDE

By Max Marcin & Roy Atwell.

Cohan & Harris

Cohan & Harris Present

Funniest Comedy of Recent Years

A TAILOR-MADE MAN

a new comedy by Harry James Smith

with GRANT MITCHELL

HUDSON

Theatre W. 44th Street.
Evs., at 8.25; Matinees
Wed. and Sat. at 2.25.

Henry B. Harris Estate. Managers

Arthur Hopkins & F. Ziegfeld, Jr., present

MISS BILLIE BURKE

in "The Rescuing Angel"

By Clare Kummer, author of William Gillette's
"A Successful Calamity" and "Good Gracious
Annabelle."

MOROSCO

45th St., West of B'way.
Evs., at 8.30. Matinees
Wed. and Sat. at 2.30.

Oliver Morosco's Laughing Sensation

Lombardi, Ltd.

Biggest Comedy Hit in Years

Sells 8 weeks in Advance

CORT

48th St., East of Broadway. Even-
ings, 8.25. Matinees Wednesday
(Pop.) and Saturday, 2.25.

"A really pretty, a genuinely sweet and a whole-
somenely delightful play.—N. Y. Times."

MOTHER CAREY'S CHICKENS

By Kate Douglas
Wiggin and
Rachel Crothers.

WITH

EDITH TALIAFERRO

Beg. Monday, Oct. 29—"DE LUXE ANNIE."

Harry Montayer, who is appearing in
"The Knife," has finished two one-act
sketches, which will soon be produced in
vaudeville.

NEW YORK THEATERS

New Amsterdam West 42nd
St. Evs.,
at 8.15.
Matinees Wednesday and Saturday at 2.15.

Klaw & Erlanger's Greatest of All Musical
Comedy Triumphs

The Riviera Girl

Music by Emmerich Kalman. Book and Lyrics
by Guy Bolton and P. G. Wodehouse.

Knickerbocker

B'way and
38th Street.
Evs., 8.15.
Matinees Wednesday and Saturday at 2.15.

KLAW & ERLANGER. Managers

George Arliss

IN HIS NEW PLAY

HAMILTON By Mary P. Hamlin
and
George Arliss

"Far finer, nobler and truer than Dimsdale."—Times.

REPUBLIC

West 42d St. Evenings
at 8.25. Matinees Wed-
nesday and Saturday at 2.25.

MESSRS. SHUBERT present

JOHN BARRYMORE

CONSTANCE COLLIER

LIONEL BARRYMORE

In the Dramatic Triumph

PETER IBBETSON

Monday, "On With the Dance"

Oct. 29th.

BELASCO

West 44th St. Evenings
at 8.30. Matinees Thurs-
day and Saturday at 2.30.

DAVID BELASCO presents

POLLY WITH A PAST

A Comedy by George Middleton
and Guy Bolton.

GAIETY

Broadway and 40th Street.
Evs., 8.20. Mats., Wednes-
day and Saturday, 2.20.

The Turkington-Street Comedy

The COUNTRY COUSIN

With ALEXANDRA CARLISLE

Best American Comedy in Years

LIBERTY

42nd St. and Broadway.
Evs., at 8.30; Matinees
Wed. and Sat. at 2.30.

KLAW & ERLANGER. Managers

LAURETTE TAYLOR

In Her Great Success

"OUT THERE" 2nd Year

By J. Hartley Manners.

Criterion

Broadway at 44th St. Evs.,
at 8.20. Matinees Wednes-
day and Saturday at 2.20.

HENRY MILLER

IN

"ANTHONY IN WONDERLAND"

"None can afford to miss it—
all can afford to go"

Managed by
CHARLES DILLINGHAM

"Greatest
Success
Ever Known"

Staged by
R. H. Burdette

Matinee
Every Day

SEATS 6 WEEKS AHEAD

Ruth Wells has retired from the manage-
ment of Oliver Morosco to take up a two
years' course of vocal study.

NEWS OF STOCK PLAYS AND PLAYERS

NORTHAMPTON'S PINERO PLAY

Exceptional Presentation of "His House in Order" by the Cast of the Municipal Theater

NORTHAMPTON, Mass. (Special).—Academy (Melville Burke, director): Week Oct. 8. The Northampton Players gave Pinero's "His House in Order." The production registered emphatically by its exceptional merit and business was such that an extra matinee was put in on Friday. It was gratifyingly illustrative of what is possible here where much is expected while, at the same time, exceptional difficulties are encountered. Gratifying, also, was the indication that there are audiences for dramas that is deliberately fine rather than contagiously noisy. Noticeable in the production was, first, its interpretive harmony with the spirit of the piece—and this from the outset. There was no laborious evidence of working into this. It seemed to be hovering about and firmly grasped with the first lines. With the carefully graded crescendo, characteristic of this piece, there was the proportionate and well controlled response that had been reserved for these. In vocal values, stage presence, individuality, experience, etc., members of the company already have shown fitness above the average. In this third production of the season there was a definite increase in the level of these and a strange assurance that the team work of the organization is to be artistic.

The entire rendering was exceptional in its dramatic case. This being notable when the nature of the play is considered in its more subtle values and polished characteristics which ordinarily would eliminate it from satisfactory stock production. As Miss Aline McIlmott made a profound impression. Frank Morgan, as Hilary, was genial and distinctive, managing finely the

suggestion of foreign experience that the character implies, and particularly well managing the long speeches that otherwise would have proved monotonous for American audiences. Both he and Miss McIlmott, however, triumphed over these pitfalls (as viewed from the point of the dramatic restlessness of the present moment) and did some of their best work at these critical passes. Others in the cast were L'Estrange Millman, Ethel Downie, Eugene Powers, Corbett Morris, Frank Dawson, Jack Amory, Helen Dale, Maurice Worcester, Blanche Frederici, Augusta Durgeon and Betty Dainty. Each made a definite contribution towards its success. Miss Durgeon, who played Geraldine Ridgeley, got up the part in two days' notice and carried it through creditably.

A very satisfactory set was specially designed by Lucy Conant, of Boston, and against this the groupings were, throughout the entire action, a series of harmoniously shifting pictures, aesthetically embodying the other values of the play. Altogether it was a beautifully toned performance given with dramatic intelligence and reflecting direction of high order. The sort of production which, if the public does its part, will make Northampton famous. Public and press were emphatic in their expressions of approval of the production, the company and of their anticipation of what it indicated of future possibilities. Ethel Downie, whose skill in child roles is appreciated here, will remain a short time for the plays which require this line—Emma Dunn, in "Old Lady 31," pleased a big house here Oct. 11 when the municipal company had an evening off.

MARY K. BREWSTER.

"LITTLE MISS BROWN" PLEASES

HAVENHILL, Mass. (Special).—The Academy Players, week Oct. 15-20, presented "Little Miss Brown." Gilda Lory, who has become very popular with the patrons here, played the title role with marked success. Mr. Gilbert, as Richard Dennison, gave a very fine portrayal of the perplexing position of that unfortunate young man. Walter Scott Weeks, as the officious and haughty day clerk, played the part exceptionally well; Mabel Colcord, as Nora, the maid, was a scream, and offered a very fine bit of character work; Gertrude Walthera, as Mrs. Richard Dennison, the mistaken and enraged wife, played the part in a most perfect manner; Georgette Marcel, a member of the Academy Players last season, appeared as the telephone girl, to good advantage; William Fremien, as Mr. Burke, and Clara Rose Hubner, as Mrs. Burke, both old favorites, were good; Jimmy Hayden, as Philip Dennison, and Ban Hatfield, as the bellboy, were fine. The scenes were painted by Charles Squires and the production staged under the personal direction of Harry Leland. Week Oct. 22-27, "The Heart of Wotona."

C. T. ISSETHILL.

GARDINER'S FT. DODGE WELCOME

FORT DODGE, IA. (Special).—The return of the Gardiner Stock Company for an indefinite period will be welcome to a large number of people here. This company endeared themselves to the hearts of the Fort Dodge during their engagement at the Magic, 1916-17 season. They opened the house Oct. 14.

"My Soldier Girl" drew good sized audiences at the Princess, Oct. 15. Company mediocre. Photoplays crowd the Strand and the Majestic. LILLIAN M. HANLIN.

OVATION TO FLORENCE STONE

MINNEAPOLIS, MINN. (Special).—A stock season in Minneapolis would be incomplete indeed without Florence Stone, and the week of Oct. 14 at the Shubert was the cause for great rejoicing among stock devotees of this city for it brought back this popular favorite as a member of the Modern Players organization. Favorite she is, for packed houses greeted her all week and the play's progress was stopped for several minutes on her first entrance at each performance. Incidentally, Manager Niggemeyer has added another matinee, there now being four afternoon performances each week, on Sunday, Tuesday, Thursday and Saturday.

Belasco's "The Lily" was the play which afforded Miss Stone the chance to renew old friendships and form new ones. Her splendid delineation of the part of Odette De Maigny could only be the means of her securing for herself a still warmer spot in the hearts of her Minneapolis admirers, and those who saw her for the first time in "The Lily" must certainly have joined the ranks of enthusiastic admirers after witnessing this performance. Marjorie Foster played the younger sister, Christiana, with exquisite charm, adding substantial honors to those already attained during her seven weeks in Minneapolis.

Another splendid characterization was contributed by Eugene Fraser in his Comte De Maigny, and Albert McGovern as Arnaud was seen to better advantage than in any serious role he has heretofore played here. Edward Reese gave a good account of himself in the ungrateful part of the son and Arthur Holman's hussar was everything that could be desired. This latter actor who, by the way, now directs the plays at the Shubert, demonstrates more and more each week his sterling worth. The balance of the cast was in the hands of Edith Montrose, Gertrude Ritchie, Hazel Alden, Edmund Carroll, W. R. Russell, Roslyn Lee and Henry Banks. CAROLYN BRIDE.

CENTURY PLAY CO. RELEASES

The Century Play Company, the newest play brokerage firm in New York, claims the distinction of leasing more plays the past month than any other brokerage firm in the city.

"The Heart of Wotona" is the biggest stock release in years, as it has the stamp of Frohman and Belasco back of it, and it is a play especially suited to stock audiences. This play was released to the following managers for immediate production: Lowell, Mass.; Lawrence, Mass.; Haverhill, Mass.; Bridgeport, Conn.; Brooklyn, N. Y.; Elmira, N. Y.; Sioux City, Iowa; Malden, Mass.; New Haven, Conn.; Troy, N. Y.

The Century Play Company have recently acquired one of the most unique dramas ever written and the Poll's Stock Theater in Bridgeport is producing it under the title of "Playthings." Jack White, manager of the Century Play Company, was formerly stage director for the following stock companies: Hunter Bradford Players, Poll's Waterbury, Grace Scott, Richmond, Lester Longergan, Salem, Calumith, Allentown, and Williamsport, Payton, Easton, and numerous others.

ALCAZAR, PORTLAND, ORE.

PORTLAND, ORE. (Special).—The Alcazar Players opened the stock season at the Baker with "Hit-the-Trail Holiday," week Sept. 30, and their performance gives promise of a highly successful season. Edward Everett Horton, the new leading man, made an instant hit. Eleanor Montell, new leading woman, made a most favorable impression personally, although the role in this particular play limited her opportunity. George H. Taylor created a life-like part as the hotelkeeper. Walter Gilbert as Jed, Lora Rogers as Mrs. Temple, Ann Winston as the Irish maid, James Guy-Usher as the rich villain, and Eugene Shakespeare as the obnoxious son, shared in the abundant applause of the large audiences. JOHN F. LOGAN.

THE BEST PAPER

Dramatic Mirror,
New York City.
I am now receiving The Mirror regularly every week on time. Received the two copies that were missing and all is O.K. now. I believe you have the best paper for the profession. I am going to make good use of it through the advertising end and otherwise.

Ed Williams,
Manager,
Ed Williams Stock Company.

EMERSON PLAYERS WITH INDIANS

LOWELL, MASS. (Special).—For their eighth week at the Colonial the Emerson Players (Bernard Steele, managing director) returned to the field of drama, after their short sojourn in the realms of musical comedy, and presented, for the first time locally, "The Heart of Wotona," by George Scarborough.

A novel feature of the production was the appearance in the cast of two full-blooded Comanche Indians, Chief Strongheart and Princess Prairie Flower, who were with the original production in 1916. The best character work was that of Frankie Munnell, in the principal Indian role of Quannah. As Wotona, the stellar role, Miss Dorothy Dickinson added another successful role to her long list. All others in the cast were most excellent.

Between the first and second acts at every performance Chief Strongheart and Princess Prairie Flower came before the curtain and, in excellent English, beseeched the indulgence of the white man and asked his co-operation in a manifestation of a closer bond of friendship with the Indians. He also spoke at a Liberty Loan rally in the local armory on Oct. 15. Current week, "Under Suspicion"; week Oct. 20, "The Man Who Stayed at Home." W. A. O'HILLY.

"SINNERS" IN SOMERVILLE.

SOMERVILLE, MASS. (Special).—Somerville Theater (Clyde E. McCardle, manager): Before two of the largest Monday audiences which ever greeted the opening day of a new play, New England's stock company, Somerville Theater Players, presented Owen Davis' play of laughter and tears, "Sinners," Oct. 15. Adelyn Bushnell as Mary Gordon gave a bravura performance; Arthur Howard as "Bob" Merrick was as much in the same class, while John Kilmer's Willie Brown is town's talk. Grace Fox came to the front again as Mrs. Horton, a type part she plays and looks so well, and Brandon Evans as Dr. Simpson, the matter-of-fact physician in love with Hilda Newton, couldn't have been better. The latter character, played by Rose Gordon, not only gave scope for some fine acting, but also opportunity for some charming frocks. John Thomas as Joe Garfield, Ruth Fielding as Hilda, John Dugan was good, as was Gertrude Shirley, a newcomer. Arthur Kilmer deserves commendation for his production, "The Man from Mexico," current week.

WILKES, "HOUSE OF GLASS"

SEATTLE, WASH. (Special).—The Wilkes Players of their theater gave an excellent presentation of "The House of Glass," Oct. 7-12, before houses averaging good business. Grace Huff as Margaret Case delineated the part with skill and fidelity, while Henry Hall was effective as Harvey Lash. Ivan Miller as James Burke and George Band as Edward McClellan showed their ability to good advantage. In the cast were Fanchon Everhart, Ruth Renick, John Burwell, Norman Fensler, George Barnes, Addison Pitt and others. "He Comes Up Smiling," Oct. 14-20. BENJAMIN F. MURSEVEY.

DUBINSKY'S NEW LEAF

ST. JOSEPH, MO. (Special).—At the Tootle Theater, Oct. 7-12, Ed Dubinsky made his bow as an author with the presentation by the Dubinsky Brothers Stock company of his play, "Turning Over a New Leaf." The play was unusually well written, good action and dialogue, and with an interesting story. The play was a decided success, staged in a most pleasing way and with the entire cast at their best. In the cast: Madge Russell, Herbert Thayer, Jack Davis, Frances Valley, Ed Dubinsky, Eva Craig, Wallace Grigg, Emma May, Ted Griggs, Tom Finch, Roy Hilliard, Ted Griggs, Frank C. Meyers, Tom Plaviva. Next production, "Nobody's Widow." JOHN A. DUNCAN, JR.



WINNIFRED WELLINGTON,
Leading Woman Emerson Players, Lowell,
Mass.

STOCK REVIVAL IN PHILADELPHIA

PHILADELPHIA (Special).—The stock season at the Knickerbocker Theater is now well under way. The house, under new management, was redecorated during the summer months and presents a very beautiful appearance. A mammoth pipe organ has been installed to augment the regular orchestra. The late dramatic releases are being produced on an elaborate scale under the direction of Maurice Stanford, an occasional musical comedy being added for variety. The first of these, "Fifty Miles from Boston," was well received, week Oct. 8; "The Law of the Land," week Oct. 14, with "The Fortune Hunter" underlined. The company, headed by Harry Bond and Grace Horie, is one of unusual excellence and includes Robert Bentley, Walter Jones, Marie T. Western, Charles Moore, William Sommers, Gordon Mitchell, Joe Regan and Misses Rita Davis, Marie Warren, Doris King and Viola Faust.



ROY WALLING,
Leading Man Emerson Players, Lowell,
Mass.

WILKES'S "BIG IDEA" IN UTAH

SALT LAKE CITY, UTAH (Special).—The Wilkes Players in "The Big Idea," week Oct. 15, scored heavily. Ralph Cloniger gave a dandy performance of Dick. Nana Bryant as Elaine was excellent. Frederick Moore, playing Gilmore, the manager, gives us a bit of work seldom seen in stock. Cliff Thompson as Bob gives his usual smooth and clever performance. The balance of the cast handled their parts with their usual care and excellent results. They include Claire Sinclair, Huron L. Snyden, Mae Thorne, Ancon T. McNulty, Ernest Van Pelt, Frank Bonner, Corneilia Glass and Billy Jensen. "The Silent Witness," week Oct. 22.

ALCAZAR'S NEW LEAD

PORTLAND, ORE. (Special).—Eleanor Montell, new leading woman of the Alcazar Players at the Baker, found her first great opportunity in the role of Ellen Neal in "Common Clay," week Oct. 7, and measured up fully to every traditional requirement. Her place with the Baker patrons is assured. Edward Everett Horton, leading man, gave an individual personality to the part of the rich man's son. The character part by Betty Barnicot furnished her a most auspicious debut with the Alcazar Players. JOHN F. LOGAN.

"BAA, BAA, BLACK SHEEP" GIVEN

It's a Comedy, Premiered in Pittsburgh, Written by a Pittsburgher and Contains Much That Is Clever

PITTSBURGH, Pa. (Special).—"Baa, Baa, Black Sheep" had its premiere at the Duquesne Theater week Oct. 15. Fred Jackson, a former Pittsburgher, wrote the piece and has several dramatic successes and a number of short stories to his credit. This is a good, clean mystery comedy; at times the lines are exceptionally clever, and at no time does the action actually drag. The story is built upon the idea of the black sheep who has erred, but who finally comes back triumphantly "wooly white." Carter DeHaven played the hero in a lively fashion; Pittsburgh was very glad to welcome Mr. DeHaven once more. James Lackaye as the father of the black sheep gave Mr. DeHaven excellent support. Others who aided in making the play enjoyable are Flora Parker, Willette Kershaw, Charles Meredith, Gerald Griffith, Ann Warrington and William Balfour.

William Hodge in a new play, "A Cure for Curables," came to the Alvin, week Oct. 15. The play is in a particularly light vein, but in common with all Hodge plays it is entertaining and clean. Mr. Hodge with his familiar drawl is just himself—natural and wholesome. The cast is a long one and an excellent one; Carson Davenport, George Barr, Charles E. Verner and Higham Royce all do splendid character work; Robert Wayne, Ada C. Nevill, Edith Mayne, Adele Wesley and Clara Moore are well cast. The company played to capacity during its entire engagement.

"Twin Beds," in its fourth engagement in Pittsburgh, came to the Nixon Theater, week Oct. 15. Upprisingly funny, as of old, with something doing every minute, this play is enjoying a popularity which shows no chance of waning soon. Lois Bolton in the role of the young situation wife, played by Madge Kennedy in the original company, gave a clever performance full of vivacity and life. Miss

Fairfax as the wife of the tenor, acts her part, equipped with many elating lines, admirably. William Courson as the young husband and H. M. D'Angelo as the tenor, were good. David Warfield in "The Music Master," Oct. 22. Bonnie Clayton was the headliner at the Davis vaudeville, week Oct. 18. Miss Clayton presented an elaborate dance act, supported by the eccentric dancing of the Mosconi Brothers and Pasley Noon, who cleverly introduced each dance by a song. The whole act got an ovation, having honors with Miss Clayton was Belle Baker, whose Hebrew songs and impersonations drew big applause. Harry Dell, the "rainbow comedian," had a good live act. The Strength Brothers, Bert Leslie, Hans Kronold, and Comfort and King were other features on the bill. The second episode of the British war pictures were even more thrilling than the first, the events of the battle of Arras and life in the trenches being screened.

"The Trail of the Lonesome Pine" came to the Lyceum week Oct. 15. The dramatization of John Fox, Jr.'s story is very popular with Pittsburghers and has always been well attended while in this city. Louise Price, acting the part of June Tolliver the heroine, makes the most of this appealing figure. A. M. West takes the part of Jack Hale; Judd Tolliver, a forceful character, is well played by Joseph Franklin. Dave Calais and W. I. Clark give good support to the company.

"The Pacemakers" in "Nedra" is one of the best burlesque shows that has been seen at the Victoria this season, and played to good houses during the entire week Oct. 15.

"The Million Dollar Doll in Doll Land," offered at the Gayety by the Theatrical Operating Company, made a big hit, week Oct. 15. H. M. Nassau.

CHICAGO

CHICAGO (Special Correspondence).—"The King" will succeed "The Judge of Salinas" at Cohan's Grand early in November. Dittichstein has found the latter a winning card, as was anticipated.

"Our Bette" did not please Chicago, and it was taken off the Blackstone stage, Saturday night, Oct. 20, after three weeks' trial. "Pala First" ran its course and ended at the Illinois last Saturday. "Miss Springtime" is the success.

"Stop, Look and Listen" opened at the Auditorium last Sunday night.

The following remain:

"The Man Who Came Back," fifth week at the Princess.

"Upstairs and Down," tenth week at the Orpheum.

"Parlor, Bedroom and Bath," fourth week at the Colonial.

"Canary Cottage," fourth week at the Olympic.

"Oh, Boy!" tenth week at the La Salle.

"The Thirteenth Chair," eighth week at the Garrick.

"Seventeen," fourth week at the Playhouse.

"Master Antonio," seventh week at Power's.

Boston English Opera Company is filling the Strand.

Leo Dittichstein, now giving Calderon's "The Judge of Salinas" at the Cohan's Grand Opera House, is rehearsing "The King," a comedy, by De Fiers and De Callaver, with which he begins his New York engagement Nov. 19.

For this company he has engaged Fritz Williams as "Our Bette" (which closes his career next Saturday night); Dorothy Mortimer, who is playing the ingenue role in "Parlor, Bedroom and Bath," and Ben Johnson, A. G. Andrews, Betty Callish, John Bedouin and W. H. Powell and many will also appear in "The King." Mr. Dittichstein intends to give the Calderon drama as well as the French company in New York.

Chicago is to have a downtown institution devoted to theatrical purposes, professional and amateur, conventions, balls, bazaar, concert, lectures, small trade shows and expositions, billiard and athletic tournaments, similar to the policy and operation of the old Central Music Hall, according to the announcement of a new regime at the Chicago Theater, formerly known as the American Music Hall, at Wabash Avenue and Eighth Street. The Chicago Theater is a completely equipped theater and is readily adapted to the general purposes for which it will be used in the future. The property is taken over by George S. Wood, who for twenty-five years has been identified with Chicago theatrical affairs, expositions and important events and under whose management the new policy will be operated.

REV. BAUS.

LOS ANGELES

LOS ANGELES, CAL. (Special).—The Moroco Stock Company put on "It Pays to Advertise" week Oct. 15 with the principal parts remarkably well played by Richard Dix, Douglas MacLean and Harland Tucker. Donald Bowles has all things running smoothly at the Moroco. He took over his new position of manager of this theater for Oliver Moroso just recently and after his recovery from a severe illness, Theodore Kosloff, his Russian ballet and Russian orchestra are headlining at the Orpheum. Max Pigman is coming to the Mason in what is heralded as "the greatest of all farces," "Nothing But the Truth."

Ruth Roland is the headliner at the Pantages Theater. She has a clever little singing sketch and is really quite the most popular number on the bill.

MABEL CONDON.

BUFFALO

BUFFALO, N. Y. (Special).—John Drew and Margaret Hillington in "The Gay Lord Quex" at the Star Theater, Oct. 15-17, gives a superb performance.

At the Star, Oct. 18-20, one witnessed a Sawlows performance of three one-act plays by Barrie, "The New World," "Barbara's Wedding" and "The Old Lady Shows Her Medals." J. W. BARRE.

WASHINGTON

WASHINGTON (Special).—"On with the Dance," a drama of contemporaneous American life in four acts, by Michael Morton, and produced by A. H. Woods, is a strikingly artistic current week offering at the National Theater—a success from the start. A crowded house on the opening night testified to the fact, which was strongly demonstrated in praise and appreciation. The argument deals with the influence of the dance craze in the lure of the tango, fox trot, and other forms of terpsichorean enticement to the giddy upper circles of social modern life, nearly wrecking a lovable and peaceful household. Its central character is a young matron who is obsessed with the dance craze and sees nothing else in her infatuation. Her husband through adverse business transactions is brought to the verge of ruin, and he is led by circumstances to imagine and suspect that his financial difficulties are a part of a play to open the way for an intimacy between his wife and a prominent financier. Through his insane jealousy when his home is threatened to be sacrificed, a near tragedy is precipitated, which brings his wife back to her senses.

Eileen Huban, the talented young Irish actress who sprang into metropolitan prominence last season, was the wife, divided in turn between domestic duty and love of amusement. With pronounced artistic solidity and strength of character, William Morris and John Mason lived the parts of the wronged husband and the crafty financier. Julia Doria, much loved and strongly remembered by a host of Washington admirers as one of the strongest favorites as leading lady of the Columbia Players Stock for two seasons, was a conspicuous figure in a prominent leading role. Others of direct importance included Edward Abeles, Eugene Hedding, James Spottwood, Robert Schaefer and company in "Herescape."

Good Gracious, Annabelle! Claire Kummer's delightful work, has arrived, and the Belasco Theater has a crowded auditorium full of praise and approval of the all round delightful cleverness of the presentation and the excellence of the presenting company.

Eugenie Blair, the talented emotional actress, is the very attractive star this week at Poli's, appearing as Josephine, the divorced wife of Napoleon, in "A Royal Divorce."

At Keith's, a current week, Eva Tanguay headlines the program, which presents in addition Percy Harwell and company in "Herescape."

The Gayety has a big winner this week in Fred Irwin's "Majesties," one of the best burlesque organizations on the Eastern wheel.

By order of President Scribner, of the Columbia Burlesque Association, Manager Jarboe has turned over to Henry B. Macfarland, of the local charity of the American Red Cross, a check representing ten per cent of the Sunday afternoon and night performances.

Crandall's Knickerbocker Theater, the latest addition to Washington photoplay houses, the fifth link in the chain of Crandall theaters, was inaugurated Saturday night, Oct. 13.

Fred Winters, one of the most popular of Washington theater treasures, has been selected by Manager Fred G. Berger as the treasurer of Poli's Theater.

JOHN T. WARDE.

DETROIT

DETROIT, MICH. (Special).—"Odds and Ends of 1917" was the attraction at the Garrick week Oct. 8. Jack Norworth, co-author and star, and Lillian Lorraine scored the biggest hit of the evening when they sang "Saucy You Saucy Me." Week Oct. 15, William Collier in "Nothing But the Truth," week Oct. 22, William Hodge in "A Cure for Curables."

At the Detroit, week Oct. 8, David Belasco's "The Boomerang," Martha Hedman, Ruth Shepley, Arthur Byron and Wallace Edinger. The play was such a success that it was held over for a second week, Oct. 15. "Pala First" with William Courtenay and Thomas Wise, Oct. 22.

C. NINA FRITH.

VALDOSTA, GA.

VALDOSTA, GA. (Special).—Valway Theater (R. W. Tyson, manager): "Stop, Look and Listen" Oct. 15, played to capacity business and well pleased audience. "Mutt and Jeff Divorced."

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BOSTON

BOSTON (Special Correspondence).—Theatricals in Boston are not changing much from week to week, as several plays are on for long runs. Last night, Oct. 22, "Captain Kidd, Jr.," began an engagement at the Park Square Theater. Andrew Mack came to the Boston Opera House in "Molly Dear" for a single week, and "The Lone Wolf" was given by the stock company at the Globe. The musical shows are doing good business here. Ziegfeld Folies is in its last week and the house is practically sold out; "The Passing Show of 1917" at the Shubert is attracting large audiences. Chic Sale is a host in himself as an entertainer and Rosie Quinn is one of the most attractive young women that Boston has seen of late. Her pictures appear in all the papers, and she is repeating here the success that she made in New York. "Love o' Mike," at the Wilbur, has a number of pretty girls who have kept themselves before the public by selling fish sandwiches, especially recommended by food conservators, to help along the Liberty Bond drive. Then the management of the company is putting out a scrap book that is to be filled with pictures and jokes and sent to the soldiers at Christmas. This has proved an instant success. "Oh, Boy!" continues at the Plymouth.

"Turn to the Right" at the Tremont. "Seven Days' Leave" at the Majestic. Ruth Chatterton in "Come Out of the Kitchen" at the Hollis and "The Man Who Stayed at Home" at the Copley are being patronized by people who like "straight" plays rather than musical ones.

The play at the Tremont is likely to have a long run here, and "The Man Who Stayed at Home" is now in its twentieth week. Just now the managers are wondering what effect the tax on tickets will have on the attendance at the playhouses. Some of the theaters have decided how to collect the tax, but others are not sure of details as yet.

John Bourne Clapp talked before the Bostonian Society a few days ago on "Selwyn's" and the Old Globe, and illustrated his talk with lantern slides of one hundred and thirty pictures from his notable collection. Selwyn's was a theater that was built in Boston half a century ago. Its name was changed to the Globe, it was destroyed by fire and rebuilt. On Jan. 1, 1894, it was again burned, and this time a hotel was built upon the site. At present the building occupied by a department store covers the site. John Stetson was for years manager of the Globe, and some of the stories that are told about him were mentioned by the speaker. Mr. Clapp's pictures are among the finest ever shown in this city. Fred E. Wright, the manager of the Park Square Theater, lent a down framed playbills from the smoking room of his playhouse. These bills were principally at the Globe, although there was one early bill of Selwyn's. Mr. Clapp showed a satiric program of the opening night at Selwyn's. The talk attracted a large number of theatrical antiquarians, who were much interested in the programs, and who, after the speaker had finished, remained to talk over the pictures and tell of the plays they had seen a generation ago.

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BROOKLYN

BROOKLYN, N. Y. (Special).—Eddie Leonard headed the Bushwick bill, week Oct. 15, and was encored many times by the enthusiastic audiences. Harry Cooper, assisted by Jim Reaney, in his farcical letter-carrier skit, elicited prolonged applause. Janet Adair in song recitations made a hit. The DeWolf Girls with their song, "Clothes, Clothes, Clothes," made a strong impression. Others appearing were: Billie Foster and Edna Hartwell, acrobats and dancers; Mabel Russell and Marty Ward and company in "Call It What You Like"; Lew Drew and Vesta Wallace in a laughable skit, "At the Drug Store."

"Arms and the Man," by Bernard Shaw, containing war and comedy, was the offering at the Montauk week Oct. 15. Clifford Brownson as Bismarck evoked much applause from the large audiences and, aided by a well-balanced company, gave a splendid performance.

JOSEPH R. GARLAND.

SELMA, ALA.

SELMA, ALA. (Special).—Academy of Music: "Very Good Eddie" to good business. Week Oct. 15, "Nothing But the Truth," pretty fair sale. Al G. Field's Minstrels, Oct. 26, "Fair and Warner," Oct. 19. B. J. SCHUBERT.



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"YES OR NO" TRY OUT IS A MIX-UP

As Produced in Indianapolis Its Odd Contradictions Puzzle and Then Amuse—Story Is Told in Picture Fashion

INDIANAPOLIS (Special).—"Yes or No," a new play in three acts by Arthur Goodman, staged under the direction of G. M. Anderson, was produced for the first time on any stage at the Shubert Theatre Oct. 11-12. The novelty of the play, the interesting manner in which the plot was developed and unfolded and the excellent acting aroused the keen attention of a good-sized audience and brought forth a number of curtain calls after each act. The title of the play, which is well named, refers to the answer given by two women, years before the play opens, to the two men who seek by persuasion and professions of love to induce them to leave their husbands, and the wretchedness of the woman of wealth in the years that followed who said Yes, and the prosperity and happiness that came to the woman of poverty who said No. The story is told in picture fashion, going back to the beginning, by the woman who said No, to save her own daughter, who is confronted by the same temptation, and by the woman who said Yes, now a friend and companion in the home of the woman who said No. With the exception of the first scene in the first act and the last scene in the last act, which are the same, the action takes place in a double setting on the stage, one half showing the home of wealth uptown and the other half the home of a poor workman in the tenement district downtown. A capable cast added a large share to the success of the production. Emilie Polini gave an unusually fine performance, true to life, of the woman who said No, and Mary Boland handled the role of the woman who said Yes with fine effect and feeling. Malcolm Duncan as Leach was above criticism; Marjorie Wood was refreshing in the most engaging as the sister of the poor woman, and George Adair as her brother was excellent. J. Malcolm Dunn, Thomas Emory, Frank Wilcox, Firie Bush and

William Reed all deserve special mention. Week Oct. 15, dark; "Johnnie Get Your Gun" with Louis Bannison, week Oct. 22; "The Bird of Paradise," week Oct. 29 (return).

The theater-going public of Indianapolis owe Manager Ad. P. Miller a debt of gratitude for bringing to English's week, Oct. 15, the Chicago company of "Turn to the Right," which played to big business in New York and Chicago, for not in many seasons have we seen a play so satisfying and delightfully refreshing with fun and sentiment so nicely blended. It met with great enthusiasm opening night, both play and managers sharing honors. "Fair and Warner," Oct. 22-24 (return); "Percival Knight in 'Dew Drop Inn,'" Oct. 25-27.

At the Park, "Going Some" was the attraction week Oct. 14, followed by "The Trail of the Lonesome Pine" week Oct. 29.

At Keith's, week Oct. 14, Ideal topped the bill and gave an interesting exhibition of diving, but the artistic honors of the bill belonged to Alfred Bergen, whose beautiful baritone was heard to excellent advantage in several songs chosen with rare good judgment, including the "Marsellaise" and "The Battle Cry of Freedom," both splendidly sung, that brought forth storms of applause. Others were Emmet Devoy and company, in "The Call of Childhood"; Whitfield-Ireland company, in "The Belle of Blarney"; a big laughing success, Faina and company of Pinks; L. Madden and company in "Monday Morning"; Jack and Foris, and the second episode of the picture "The German Retreat at Arras." Week Oct. 22, "The Naughty Princess," Watson Sisters, Harry Holman and company in "Adam Killjoy," Fox and Ingraham, Sam Hearn, William Ferry, and the final episode of the picture of "The German Retreat at Arras." PHAEL KIRKWOOD.

NEW HAVEN

NEW HAVEN, CONN. (Special).—Shubert, Oct. 15-16-17, "Upstairs and Down" played to good houses and was well received. Frankie Mann and Arthur Behrens in the leading roles. The play was of interest to local playgoers because Miss Mabel Troutman, who played the French maid, is well known here. She was enthusiastically greeted. "The Torch," with Lester Longman, Oct. 18-19-20, "Eileen," with original cast, Oct. 21-22-23. Return engagement; orchestra personally directed by Victor Herbert at the performance Oct. 25.

The Rialto has just completed its third full week and will be enlarged 500 seats, making its capacity one thousand. The balcony is all boxes, this arrangement saving patrons from the inconvenience of rising in the middle of a show. The theater runs a new feature every day, except when they get a special feature. Manager Bell told the Mianon correspondent that he hoped to make the Rialto the best moving picture theater in New Haven. On Monday he runs "Viagraph," Tuesday, Klein; Wednesday, Pather; Thursday, Brady; Friday, Bluebird, and Saturday, a special feature.

Bijou: Doris Kenyon in "The Great White Trail" was well received Oct. 15; Fred V. Bowers and his song review brought splendid applause and deserved it. Martha Hamilton and company in "Dispossessed" also took well. Berk and Broderick and Nora Allen completed the vaudeville. Friday, Brady and Keystone Comedy supplemented the bill. The Bijou plays to capacity.

Olympia, Oct. 15, full week: Douglas Fairbanks in "The Man from Painted Post"; "The Russian Revolution," Paramount comedy, "The Screen Magazine"; Charlie Chaplin in "The Adventurer," Oct. 22-23-24; William S. Hart in "The Narrow Trail." The Olympia has a new symphonic orchestra with thirty pieces, and Edward Wittstein as director and Percy J. Starnes as organist. Maurice W. Tobin has just become manager. HELLAN MARY.

DENVER

DENVER, COLO. (Special).—The Orpheum Circuit has leased the Denham and announces that popular vaudeville will be offered. This will give Denver three cheaper-priced vaudeville houses. The big time bills will remain at the Orpheum Theater. It will be some months before the new arrangement is complete and meantime musical stock or traveling shows will be booked. Martin Beck, Moe and Singer, M. Meyerfeld, Jr., and others of their party, personally inspected the local situation.

"The Thirteenth Chair" with Katherine Grey started the Broadway on what is promised as an unbroken season from now on. Week Oct. 21, Anna Held in "Follow Me; What Next" and "The Flame" have early bookings. The Orpheum featured Leon La Ma week Oct. 9. Jack Wyatt's Scotch Lads and Lassies were well liked, Oct. 16. "The Retreat of the Germans at the Battle of the Marne" are excellent war films.

A large audience attended the Drama League's showing of three one-act plays, Oct. 8, of which Susan Glaspell's "Trifles" was deserving of particular notice. Other evenings will be given during the winter.

Hiram Abrams and B. F. Schulberg of Paramount-Artcraft were in the city recently. Mr. Schulberg is quoted as saying "The time has come when the stories must be good regardless of the star. The salaries of screen artists probably will never be less than they are now. On the contrary they will be higher. I believe. The American people are hero-worshippers. They and not the producers have made the stars." The Isla Theater is changing its lobby at an expense of about \$4,500. Bob Albright of the Tabor Pantages Show sang on the street Oct. 12 to swell the soldiers' smoke fund. FREDERICK D. ANDERSON.

BROCKTON

BROCKTON, MASS. (Special).—The Hathaway Players in "The Only Girl" gave the first musical comedy of the season to large and pleased audiences, week Oct. 16. Fuld May Jackson as Ruth Wilson proved herself a good vocalist as well as a fine actress. Charles Wilson as Allan Kimbrough, composer, sang and played the role creditably. The entire cast was more than satisfactory. "The Man Who Stayed at Home," week Oct. 22. W. B. PRATT.

MILWAUKEE

MILWAUKEE (Special).—"Our Pacific Coast" is the title of the second in the Newman Travel Talk series which comes to the Pabst theater. At the Strand Max March in "Folly of the Circus" is drawing tremendous business. The Strand manager, Wm. Gross, has brought back the favorite policy of intervening the pictures with solos. The Alhambra continues to draw capacity houses and George Fischer has installed a program system. Printed programs of the entire bill are distributed; even to the same place as the standard speaking plays.

Maude Lambert and Ernest R. Hall, headline at the Majestic. Harriet Rempel is seen in "Just Around the Corner." Walter de Lon and Mary Davis appear in "Behind the Front." Ed. Rowley and Harry Young present a novelty called "Spotless Town." Tools Paka has a Hawaiian novelty of merit. Singers, dancers and ukelele players are certain. Ralph Dunbar's "Tennessee" has a big show and dance. Frank Parish and Steve Peru bring wit and song. Hanson and Clifton present "The Unexpected." The Majestic is enjoying remarkable prosperity.

"The Aviators" is up to the Gayety's well-established merit; and showing to the customary well-filled houses. The Palace is headlining a sketch called "The Pool Room," a peering novelty called "Three Types"; Valda and her band nuts disengage comedy; McLean, Lates and company, "The Courtroom"; "Golf Romance," and other acts and pictures make up the very generous bill. "The Katzenjammer Kids" are cutting capers at the Shubert. Fairly good houses witness daily performances. Courtney and Wise in "Pals First" at the Davidson. JOSEPH A. KISS.

DAYTON

DAYTON, OHIO (Special).—Victoria: Dayton was given a real treat in the appearance of William Collier and his company of well-known players in "Nothing But the Truth," Oct. 11. Mr. Collier's stay here was a great success.

"Dew Drop Inn," a musical comedy with Percival Knight as the star, for three performances, Oct. 12-13. Included in Mr. Knight's cast was Miss Milford, who so ably assisted Mr. Knight in his comedy scenes. Miss Milford was a delight to her audiences. The piece did good business.

B. F. Keith's: A bill which met the approval of some and not of others was presented at this house week Oct. 8. The headliner, as judged from applause, was "Doolley and Sales," whose familiar "Will you, Jim?" always gets over. An added feature, "The Announcer," was enjoyable. Others were Marjory Vodie and Ota Geigi, "Cranberries," a sketch; Herbert Ashley and Jack Allman, Renee Florigny, "Madame Doree," with the "Retreat of the Germans," a picture, closing the bill.

Lyric: "Hello, America," week Oct. 7, with Lewis and Dody. Burlesque is still holding its popularity here. L. P. MORRIS.

LOWELL, MASS.

LOWELL, MASS. (Special).—"Common Clay," the Harvard prize play by Clevie Kinkaid, week Oct. 15, by the Emerson Players at the Opera House. Roy Walling was exceptionally good as Judge Samuel Filson, while Winifred Wellington did splendid work as Ellen Neal. Others in the cast: Robert Lawrence, Jerome Kennedy, J. Ellis Kirkham, Kenneth Fleming, Albert Berg, Martin Mickle, John Ducrene, Emma De Weale, Mary Morris, Gladys McLeod and Ray Purcell. The Man Who Stayed at Home, current week. Moving picture houses are crowded day and night. "A Night on Broadway" at the Academy, week Oct. 15. A big and interesting bill of vaudeville at Keith's. L. E. BOLDUC.

ELMIRA

ELMIRA, N. Y. (Special).—Cheyenne Days: Walter Hayes, Cartwell and Harris, Hogan and Renaid, Alva and company, Walters and Ward. Four Entertainers and Santi drew large business to the Majestic, Oct. 15-20. The 15th Chair, greatly pleased a large house at the Lyceum, Oct. 11. The Singing Revue, Tom Dillon, Gilson and Whitman and Wolf and Adams had large business, Oct. 15-17. "Her Soldier Boy," Oct. 18. Pictures fared well at the Regent, Colonial, Amuse and Grand. J. MAXWELL BERRA.

BALTIMORE

BALTIMORE, Md. (Special).—From a scenic standpoint, there's no disputing the fact that "The Willow Tree" is one of the most artistic productions revealed during the past couple of seasons, no matter what opinion one may hold as to its merits as a theatrical entertainment, and they were of a widely varying character, judging from the comments heard among our local playgoers. The individual work of the entire company was of an excellent and equal standard, a condition as welcome as it is rare. The play scored quite a local success, due chiefly to its unique character, scenic investiture, and acting.

The high esteem in which the critics and the public in general hold Wilton Lackaye as an actor was never more apparent than last week, when "The Inner Man" was on view at the Academy.

Any play coming from Eugene Walter compels more than ordinary interest, as it invariably reveals clever workmanship, in addition to exhibiting some phase of American life, which, while not always pleasant to behold, contains more than an ounce of truth, a statement that cannot be applied to the work of certain other contemporary dramatists. "The Knife," his latest work, which the Messrs. Shuberts are presenting here this week at the Academy, is one of the best all-around dramas which Eugene Walter has penned. The cast does nobly by Mr. Walter's work and plays with an excellent sense of feeling and sincerity; especially the Olive Wyndham, Harry McTaggart and Henry Mortimer contribute most praiseworthy performances. Week Oct. 29, Mrs. Fiske in "Madame Rand."

At Ford's, Oct. 15, there was presented the widely advertised Casino success, "You're in Love," with books and lyrics by Harbach and Clark, music by Rudolph Friml. This musical piece is one of the most charming musical comedies that has come out in a couple of seasons. The cast is unusually good comprising Carl McCullough, Clarence Nordstrom, Charles Horne, May Thompson, Mrs. Gardner Crane, and Marie Flynn, each of whom play an important part in the success registered by this production. Week Oct. 29, "Cheating Cheaters."

The Baltimore Symphony Orchestra inaugurated its third season at the Lyric Oct. 19, when the first concert was given to an overflow house. Gustave Strube is still retained as conductor. The personnel of the orchestra has been increased this season, and there is every indication that the Lyric will still be unable to accommodate the crowds who wish to attend these concerts. Sophie Braslavsky was the soloist of the evening, and her singing aroused the audience to the highest enthusiasm. She is an artist of the very first rank, and one who never fails to give the greatest pleasure.

Harry Henkel, manager of the Academy, entertained Wilton Lackaye at a weekly dinner of the Rotary Club. Lackaye aroused the members to high pitch of enthusiasm by his truly inspiring speech, urging subscriptions to the Second Liberty Loan. Incidentally "The Inner Man" company contributed some good team work in the interests of the loan, as both Julia Horne and Miss Hannaford, through Mr. Henkel's efforts, volunteered their services by selling Liberty Bonds in one of the large department stores last week. Among the attractions soon to be seen at the Academy, and in order named, Mrs. Fiske in "Madame Rand" (premiere performance); "To Serve" and "A Night at an Inn," a double bill, "The Siegfried Polka," Jane Cowie in "Lilac Time" and Victor Herbert's Irish opera "Eileen."

Manager Charles E. Ford announces a recital by Mable Garrison, of the Metropolitan Opera company, after 10:30 p.m. Miss Garrison is a former Baltimorean, having gained most of her musical education in this city at the Peabody Conservatory, and her appearances presage a capacity house. Mr. Ford has been extremely fortunate in securing for his next recital no less a personage than that incomparable artist, Mary Garden, who will make her first appearance in concert in this city Nov. 30. The plays soon to be seen at Ford's include "Cheating Cheaters," "Have a Heart," "The Man Who Came Back," and "Captain Kidd, Jr." I. B. KASS.

ALBANY, N. Y.

ALBANY, N. Y. (Special).—The Shubert's newest production, "Her Soldier Boy," closed a highly successful engagement of four performances at Harmanus Bleecker Hall, Oct. 13. The principal roles were admirably handled by Charles Irwin and Kitty Henry. "Eileen," Victor Herbert's charming Irish comic opera success, won favor with packed houses week Oct. 8-13. The cast of principals was entirely efficient and the leading song numbers were repeatedly encored. Current week, Ralph Heris in "Good Night Paul," and Jack Norworth in "Odds and Ends."

At Proctor's Grand a pleasing vaudeville bill was presented week Oct. 8-13. The screen feature was Roy Stewart in "The Devil Dodger." Jack Singer's Big Redman Show presented a good burlesque performance for the week at the Empire. An exceptionally strong list of features were seen at the motion picture theaters during the week.

At the Leland Mrs. Vernon Castle appeared in her new photoplay, "Stranded in Arcady," a drama of the North Woods. Ethel Barrymore and Norma Talmadge were the stars at the Clinton Square. Theda Bara in "Heart and Soul" at the Colonial, and Gladys Brockwell in "The Soul of Satan" at the Regent.

Realizing that good pictures with good music forms a most pleasing combination, Manager Leonard W. Hatch of the Leland announces the engagement of the Leland Symphony Orchestra to furnish a high class musical program at each performance. Manager Hatch feels certain that he will receive the hearty support of all who desire the best in photoplays with an elaborate musical setting. GEO. W. HERRICK.

STEIN'S
MAKE-UP
NEW YORK

REPORTS FROM MIRROR CORRESPONDENTS

TOPEKA, KANSAS

TOPEKA, KANS. (Special).—Grand (Roy Crawford, manager): Anna Held in "Follow Me," Oct. 17. The "Lost Princess," an amateur production under the auspices of the Ladies Aid Society of the First Presbyterian Church, Oct. 12, 13, was a big financial success; the net proceeds amounting to \$1,200 are donated to the Red Cross. The principal members of the cast did excellent work and were heartily applauded.

Majestic (Roy Crawford, manager; R. J. Mack, assistant): The Chas. Davis Musical Revue opened, Oct. 15-20, offering "At Pumpkin Center Inn." Mae Keanis and The Imperial Quartette, composed of members of the company, also receive a generous share of the applause. Novelty (Roy Crawford, manager; R. J. Mack, assistant): High-class vaudeville and motion pictures.

Orpheum (G. L. Hooper, manager): The latest innovation introduced is a children's play room, completely equipped with sand piles, a sand house, rocking horses, toy automobiles, blocks, charts, and a Palm Beach tea setting under a red, white and blue canopy. The play room is on the right of a beautifully furnished reception room which has been provided for mothers. At the left is a slumber room, with small comfortable beds for those who get drowsy. The rooms are finished in blue with mural decorations of kindergarten subjects. The rooms are lighted by an indirect lighting system and a special ventilating system has been installed. The rooms will be in charge of a trained nurse.

W. B. Kinsman, representing the Rothacker Film Manufacturing Company of Chicago, was in Topeka, Oct. 8, 9, taking educational motion pictures at the Seymour Packing Company plant, who are the largest packers of poultry and eggs exclusively in the world. The films will be distributed through the National Poultry and Eggs Association of Chicago. Coxy (Ruth Wright, manager), and Gem (Lew Nathan, manager) provide the best photoplays. H. J. BRINKMAN.

PORTLAND, ORE.

PORTLAND, ORE. (Special).—Henrietta Crossman received a warm welcome at the Helig, Oct. 11-13, in the character comedy "Erstwhile Susan." Ann Mason, as Barnabette, won enduring recognition, and Dodson Mitchell as Barnaby also made a strongly individual impression. High class throughout was the bill of the second week at the Orpheum, and the box office was correspondingly busy. Al Herman made the big hit, with Santly and Norton a close second. The Gus Edwards revue, with Ouddies Edwards and George Price and Vincent O'Donnell, was smartly staged and acted, and went over big.

"Oh, You Devil," with Clay Crouch in the leading role, headed a bristly moving bill at the Pantages that crowded the theater all week. Neil McKinley, the nut, gathered a harvest of laughs.

Tom Lindsay and His Lady Bugs, and "The Astronomer's Dream of Mars," were unusually good features of the week at the Hippodrome.

At the Strand, Gilliam and Allen, in a cartoon novelty, topped the vaudeville bill. The picture "Sirens of the Sea" was a strong attraction.

In the "Rah, Rah, Boys," at the Lyric, Ben Dillon gave full play to his wide abilities as a comedian, assisted every now and then by a lively chorus.

The Liberty had a fine run with Marguerite Clark in "Bab's Diary"; all the pictures fared well, especially Douglas Fairbanks, in "The Man from Painted Post," at the People's; "Baby Mine," with Madge Kennedy, at the Majestic; Olive Thomas, in "Broadway, Arizona," at the Columbia, and Margarita Fischer, in "The Girl Who Couldn't Grow Up," at the Star. JOHN F. LOGAN.

SAN DIEGO

SAN DIEGO, CAL. (Special).—The Seven Venetian Gypsies, Frank Morrell, Reader and Armstrong, Owen McIlvray, Claire and Atwood, Early and Laight, and the eleventh episode of "The Fatal Ring" made up the bill at the Savoy Theater, week Oct. 15. The Hippodrome had for the same week a well-balanced bill. Business at both vaudeville houses has been very satisfactory.

The Pickwick Theater had Ned Nestor and company in "The Dream Girls" and the Feature Films, which are changing three times during the week. The double bills have been very popular with the patrons of this house. "The Narrow Trail" at the Cabrillo, "Charity Castle" at the Plaza, proved good bills for both houses.

A modern theater is to be built at Camp Kearney and all of the best attractions will be booked. The camp is about completed and the men are arriving daily. It has just been announced that 4,000 troops, in addition to those already expected, will be transferred from other camps to this city. The Santa Fe road has just completed a fourteen mile railroad to the camp and four trains daily are now in operation. A neat sum was realized at the benefit for the Liberty Loan at the Strand, Oct. 13. Those who donated their services were Jay Sofer, Harry Coleman, Miss De La Motte, Fred Varin, Joe Roberts, Victor Carley and the U. S. Marine Quartette.

San Diego is filled with dance halls and places of amusement for the thousands of soldiers quartered here, and they all seem to be doing well. MARIE DE BEAU CHAPMAN.

SEATTLE

SEATTLE, WASH. (Special).—The attraction at the Metropolitan was the La Scala Grand Opera Company. "Rigoletto," Oct. 7, matinee, 10; "Madame Butterfly," Oct. 8; "Carmen," Oct. 9; matinee, 13; "Thais," Oct. 10; "Lucia Di Lammermoor," Oct. 11; "La Boheme," Oct. 12, and "Il Trovatore," Oct. 13. The attendance averaged good business.

At the Pantages, Mercedes and vaudeville. Orpheum, vaudeville. Palace Hip, Concentration and vaudeville. Moore, Eddie Foy and vaudeville. Motion pictures at the Orpheum, Coliseum, Liberty, Mission, Rex, Strand, and other houses. BENJAMIN F. MESSINGBY.

UTICA, N. Y.

UTICA, N. Y. (Special).—Manager William Falt, Jr., of the Avon Theater, has once more shown that his idea of a good manager is one who gives the patrons of his theater whatever they want and endeavors to satisfy the majority. He has returned the policy of his theater to moving pictures after a trial run of vaudeville for several weeks. In his change to vaudeville he thought he was satisfying the majority, but no sooner did he find out his mistake than he immediately rectified it and once again his theater is the most popular in the city. With the opening of the new policy Oct. 15, Marie Williams in "The Love Doctor" was shown, together with one of Burton Holmes Travelogues; a comedy, "Plan and Pajamas," and something brand new—one of Chas. Fletchers' "Jazz Weeklies." The showing of this new film in which the audience laughs at jokes which it does not hear, but sees, was greatly appreciated. Mr. Falt has erected a mammoth new electric sign on the front of the building, weighing some 1,500 pounds. The Avon stage presents an appropriate appearance, Mr. Falt having made an original design for an artistic studio effect, with skylights and other features. The arrangements for this artistic feature were commenced when it was decided that the preponderance of sentiment among patrons was for return to the exhibition of high-class screen attractions in which the theater made its reputation. Oct. 18-20, "Rasputin, the Black Monk." In addition to the picture policy music is one of the feature attractions. The orchestra has been augmented, and soloists are heard at each performance.

The Colonial is to change its policy, Oct. 22, and run Keith vaudeville instead of the legitimate. Two performances are to be given each day, consisting of seven acts of the best of Keith's, a feature picture and a news pictorial. "Her Soldier Boy," Oct. 17.

The Park Theater drew large crowds the second week of its opening. "The Slacker," Oct. 15-17, and in connection therewith a patriotic spectacle which concluded by a speech on the Liberty Loan. "Open Places," Oct. 18-20. Liberty Loan speakers appear at every performance in every theater and their effect is being shown by the way Utica is leading in percentage of subscription to her quota. FRANK M. DUGAN.

PROVIDENCE, R. I.

PROVIDENCE, R. I. (Special).—Keith's, Oct. 15-20: One of the most pleasing features of last season comes again this week—Belle Fisher, the musical comedy star, in "The Choir Rehearsal." Miss Fisher is supported by John Hogan, John F. Ryan, John Keefe, May Ellison and J. J. Duddy. The company is scoring a big hit. Will J. Ward, a former Providence man, is here with his musical company of five symphony girls. In the company are T. Hinkle, Grace Doro, Jeanette Leavitt, Agnes O'Connor, Frances Holcombe, Homer Dickinson and Grace Deacon in "A Paprika of Chatter Songs." Frank Moore and Joe Whitehead in comedy stunts. Jack La Vier, the "Flying Monologist," and Marie Fitzgibbon, the great big story teller, complete the vaudeville portion of the bill. Emery, Oct. 15-20: "Common Clay," featuring Thomas E. Shea, is the offering for the entire week. The play is presented by a well-balanced company in which appears Ruth Lecher as Ellen Neal, in the role of a woman of the streets; Mr. Shea plays Judge Filson, who is afterward found to be the father of the woman. In the company are Theresa Lawrence, Richard Barrows, James J. Cassidy, W. A. Whiticar, Charlotte Burkett, J. B. Benjamin, Kate Guyon, Raymond Bramley and Benjamin Vernon. Tip-top vaudeville sketches and photoplays fill Fay's, Emery's Majestic, the Modern (with melodrama), Colonial, Casino, Palace, Gayety and Royal. ELMER C. SMITH.

FAIRMONT, W. VA.

FAIRMONT, W. VA. (Special).—The Grand Theater, which failed to open at the beginning of the season for the want of a lessee, is now in full swing under the management of Earl Morgan, a man of some experience in theatrical lines in this section. Harvey D. Orr's "There She Goes" opened the house on Sept. 27 to good business. The house will show big feature pictures and play road attractions throughout the season. Getting into the field late, Manager Morgan's chief obstacle is in booking desirable attractions. So far the house has played, besides the opening date, "One Girl's Experience," Oct. 15; "Girl Without a Chance," Oct. 20; "A Daughter of the Sun," Oct. 23, and "The Battle of the Ancients," Oct. 26-27. During the absence of Sol Burke, manager of the Hippodrome, who was caught in the selective draft, Robert Fisher, formerly of the Fisher and Fleming tent show, is managing the house. Musical comedies and vaudeville are being run.

The Dixie Theater has started "The Fighting Trail" serial. The first episode, Oct. 12, met with such approval that Manager Linn considers it a good drawing card. "Ade's Fables in Slang" are proving a popular feature on the Nelson program once a week. J. MONROE BOTES.

REGINA, SASK.

REGINA, SASK. (Special).—F. Stuart Whyte presented "Robinson Crusoe" at the Regina, Oct. 8-10, to capacity business. Miss Sara Clinton and Harry Hoyland, both old favorites in Regina, are with the company. Vaudeville Oct. 11-13, including Grace Linden, Neldon Bann and De Mond Johnson and Robinson, and the Six Moorish Whirlwinds; also Bluebird feature. "The Rescue." Excellent bill and business. Photoplays at the Rose, Rex and Sherman. S. G. MCINTYRE.

TACOMA

TACOMA, WASH. (Special).—"Erstwhile Susan," Oct. 10, with Henrietta Crossman and good support, pleasing a big audience. Farnum as "The Spy," Oct. 11-13. Other photoplay houses are crowded. FRANK B. COLA.

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DES MOINES

DES MOINES, Ia. (Special).—Berchel Theater
(Elbert and Getchell, managers): Anna Held
and company in "Follow Me" for two per-
formances Oct. 10 were greeted with capacity
houses. Miss Held's company was quite up to
the standard, with a splendid chorus and all most
beautifully gowned and staged.

The burlesque offering for current week was
Jean Redini's "Pase Pasa" with Ella Golden,
Marie Rabbott and Helen Lorayne as the bright
stars. Nell O'Brien, Oct. 17.

Empress (Elbert and Getchell, managers):
Carrie McManus topped a most interesting
bill for current week.

Orpheum (C. N. Gray, res. mgr.): Willie
Weston carried away the honors of the bill as
an entertainer.

Garden: It took several policemen and soldiers
from Camp Dodge to keep the crowds in order
waiting for the first showing of William Hart
in "The Cold Deck," Oct. 14.

The Chicago Grand Opera Company at the
Orpheum, Oct. 17, 18. Melba and Muratore
sang "Faust," Oct. 17. Galli-Curci in "Lucia,"
Oct. 18.

KANN.

CINCINNATI

CINCINNATI (Special).—Light entertainment is
the rule here week Oct. 14-20. "Fair and
Warmer" plays a return engagement at the
Grand. "Johnny, Get Your Gun" holds the
boards at the Lyric, beginning a delayed engage-
ment on Monday evening. Louis Bannison was
featured in the cast and deserved to be for he
was the life of the performance. The stamp of
approval was placed on both play and players.
Lorraine Frost was charming as the pretty maid,
Jordan, who falls in love with the uncouth
Western; Edwin Gayer was especially good as the
"silly ass," Duke, and Louise Macintosh
was interesting as the ambitious aunt; Ellis
Baker as the sister deserves special mention
for a charming personality and artistic acting.
The auction sale of tickets for the season of
the Cincinnati Symphony Orchestra augurs good
patronage despite war conditions. Giovanni
Martini and Anna Case opened the Artist
Series Friday evening. Manager Ned Hastings
of Keith's arranged special features of enter-
tainment for the mammoth Rotary Theater Party,
held at his house Tuesday, Oct. 23.

WM. SMITH GOLDENBERG.

SPOKANE

SPOKANE, WASH. (Special).—Auditorium:
"Potash and Perimeter" in Society "was
launched upon a sea of mirth that engulfed a
big audience, Oct. 11, 12. Kolb and Hill pleased
good-sized audiences in "High Cost of Living,"
Oct. 13-15.

Pantages: "Dream of the Orient" headlined
bill week Oct. 7. Others: Honey and Lee, Knight
and Carlisle. "All Wrong," The Youngers,
Claudia Coleman.

Hippodrome: The Cycling McNutts headed first
half week Oct. 7. Others: "When Omar
Marks Anthony," The Carson Trio, Francis and
Wilson, Baxley and Porter and Gallon, a
juggling number. Second half: The Four South-
ern Girls, vocalists; the Kafra Trio presented
their "Iron Jaw Novelty"; The Peerless Trio,
Mary and Evans, Fiddies and Swales, Williams
and Colver.

The Washington Motion Picture Corporation,
organized recently by Spokane men to exploit
Tyrone Power, has leased Minneapolis Park from
the city and will at once remodel the buildings
for moving picture purposes. Allen Melson-
beimer is president of the corporation.

HAN H. RICH.

SCRANTON

SCRANTON, Pa. (Special).—Poll: Two bills
of unusual excellence, week Oct. 15, to packed
houses, with the Oriental Singers in selections
from grand operas; the Du Veas, Bell and
Monie, Salome Park and company, Barnard and
Scarth, "Makers of History" and others. The
photoplays were "A Man's Law" with Irving
Cummins and Mme. Olga Petrova in "In Silence
Sellers."

Majestic: The American Burlesquers with
Harry Welsh, week Oct. 15, to very good busi-
ness.

Strand: Feature pictures, week Oct. 15. The
orchestra, under the direction of Arnold Lehman
and the big organ continue to please.

C. B. DERMAN.

SALAMANCA

SALAMANCA, N. Y. (Special).—Andrews The-
ater: A clever farce, amusingly presented by a
capable cast, sums up the appearance of "Noth-
ing But the Truth," Oct. 10. The audience
was smaller than the attraction warranted, but
what it lacked in numbers it made up in keen
appreciation. "Cheating Cheaters," Oct. 10.
Other attractions looked are "There She Goes,"
"Love o' Mike."

T. H. NORMILA.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this depart-
ment closes on Friday. To insure publication in the subsequent issues dates must be mailed to reach
us on or before that date.

DRAMATIC
ADAMS, Maude (Chas. Froh-
man, Inc.): Phila. 8-27.
AFTER Office Hours (Arthur
C. Alston): Chgo. 21-27.
ANGLIN, Margaret: Phila. 18-
indef.
ARLINS, George (Klaw and Er-
linger and George C. Tyler):
N.Y.C. Aug. 17-27.
BAA, Bas, Back Sheep: Pitts-
burgh 18-27.
BARRIE PLAYS (Chas. Froh-
man, Inc.): Toronto, Can.
BARTON, Mystery (Messrs.
Shubert): N.Y.C. 18-27.
BIRD of Paradise (Oliver Mo-
rocco): Chgo. 11-27.
BOOMERANG, The (David
Belasco): Buffalo 22-24,
Phila. 25-27.
BRAT, The (Oliver Morocco):
Phila. 1-27.
BUTKE, Billie (Arthur Hop-
kins and F. Ziegfeld): N.Y.C.
2-27.
BUSINESS Before Pleasure
(A. H. Woods): N.Y.C. Aug.
18-27.
CANARY Cottage (Oliver Mo-
rocco): Phila. 1-27.
CAPTAIN Kidd, Jr. (Cohan
and Harris): Boston 22-27.
CHEATING Cheaters (A. H.
Woods): Phila. 8-27.
CLAIM, The (Henry H. Harris,
Act. 1): 12-27.
CLARKE, Harry Carson, and
Margaret Dale Owen, Empire
Theater, Calcutta, Ind.—in-
def.
COKE Out of the Kitchen
(Henry Miller): Boston 1-27,
Phila. 25-27.
COMMON CLAY: Worcester,
Mass. 21-27.
COUNTRY Cousin (Klaw and
Eringer and Geo. C. Tyler):
N.Y.C. Sept. 8-27.
DAUGHTER of the Sun (Row-
land and Howard): Cumber-
land, Md. 24, Johnstown,
Pa. 25-27.
DAYBREAK (Selwyn and Co.):
Chgo. 21-27.
DE LUXE Annie (Arthur Ham-
merstein): N.Y.C. Sept. 4-
indef.
DITRICHSTEIN, Leo (Cohan
and Harris): Chgo. 1-27.
END of a Perfect Day (Gas-
kell and McVitty, Inc.):
Sterling, Ill. 25, Savannah
26, Galena 27, Monroe, Wis.
28, Beloit 29, Janesville 30,
Winchester 31.
EVENING WOMAN (Henry W.
Savage): St. Catherine's 24,
Brantford 25, Galt 26, Lon-
don 27.
EYES of Youth (Messrs. Shu-
bert and A. H. Woods):
N.Y.C. Aug. 22-27.
FLAME, The (Richard Walton
Tully): St. Joseph, Mo. 25-29,
Lawrence, Kans. 30, Topeka
31, Wichita Nov. 1, Rocky
Ford, Colo., 2, Colorado
Springs 3.
GEORGE, Grace (William A.
Brady): N.Y.C. 18-27.
GILLETTE, William (Arthur
Hopkins): N.Y.C. 10-Nov. 3.
GIRL Without a Chance (Rob-
ert Sherman, Eastern): Car-
lyle, Pa. 24, Hanover 25,
Coatsville 26, York 27, Havre
de Grace, Md., 28, Annapolis
29, Pocomoke 30, Washington
31.
GIRL Without a Chance (Rob-
ert Sherman, Western): Cam-
bria, Wyo., 28, Newcastle 29,
Gillette 27, Sheridan 28,
Lovell 30, Worland 31.
GOOD for Nothing Husband
(Robert Sherman): Colum-
bia, Mo. 21-27, Nashville,
Tenn., 28-Nov. 3.
GOOD for Nothing Husband
(Robert Sherman, Eastern):
Columbia, Pa. 26.
GOOD for Nothing Husband
(Robert Sherman, Western):
Crest, Neb., 24, Fairbury
25, Waboo 26, Lincoln 27,
Grand Island 28, Shelton 29,
Kearney 30, Lexington 31.
GOOD Gracious Annabelle (Ar-
thur Hopkins): Washington
21-27.
GRAHAM, Oscar: Winnebago,
Tex., 24, Pittsburg 25, Jeff-
erson 26, Vivian, La., 27,
Timpan, Tex., 28, Center 30,
Red Augustine 31.
HEART of Wetona: Milwaukee
21-27.
HERE Comes the Bride (Klaw
and Erlanger): N.Y.C. Sept.
25-27.
INNER Man (Messrs. Shu-
bert): N.Y.C. 22-27.
KALAMA of the Golden Gods
(Gaskell and McVitty,
Inc.): Oceola, Neb., 24,
Grand Island 25, Lexington
26, Kearney 27, Holdrege
28, McCook 30, Norton,
Kans., 31, Mankato Nov. 1,
Belleville 2, Concordia 3.
KNIFE, The (Messrs. Shu-
bert): Balto. 22-27.
LAND of the Free (Wm. A.
Brady): N.Y.C. 2-27.
LILAC Time (Selwyn and
Co.): N.Y.C. 22-27.
LITTLE Girl in a Big City
(Arthur C. Alston): Omaha
21-24, Lincoln 25, St. Jo-
seph, Mo. 26, 27.
LITTLE Girl That God Forgot:
Chgo. 21-27.
LOMBARDI, Ltd. (Oliver Mo-
rocco): N.Y.C. Sept. 24-
indef.
MACK, Andrew (Walter San-
ford): Portland, Me. 29-31.

MAH Who Came Back (Wil-
liam A. Brady): Chgo. Sept.
25-27.
MANTILL, Robert B. (Wm.
A. Brady): Hartford, Conn.,
23-27, New Haven 26-Nov. 3,
Phila. 18-27.
MARY'S Annie (Al-J. Woods):
Phila. 18-27.
MILLER, Henry: N.Y.C. 25-
27.
MILLIONNAIRE and the Shop
Girl: Buffalo 21-27.
MISALLIANCE (William Pa-
verham): N.Y.C. Sept. 27-
indef.
MOTHER Carey's Chickens
(John Cort): N.Y.C. Sept. 25-
indef.
NIGHT in Honolulu (Gaskell
and McVitty, Inc.): Oceola,
Neb., 24, Grand Island 25,
Lexington 26, Kearney 27,
Holdrege 28, McCook 30,
Norton 31.
NOTHING But the Truth (Co-
2, Anderson and Weber): Los
Angeles 23-27, San Diego 28-
29, San Bernardino 30, Pasadena
31, Santa Barbara Nov.
1, San Luis Obispo 2, San
Jose 3.
NOTHING But the Truth (An-
derson and Weber): Buffalo
21-27.
OH Doctor: Hoboken, N. J.,
21-27.
O'HARA, Fisks (Augustus Pi-
toul): Green Bay, Wis., 24,
Appleton 25, Oshkosh 26,
Neenah 27, Milwaukee 28-31.
ON With the Dance (A. H.
Woods): Washington 23-27.
ONE Girl's Experience (C. S.
(Primrose): Clymer, Pa. 24,
Donora 25, Altoona 26-27,
Houtdale 28, Brookville 30,
Du Bois 31, Kittanning Nov.
1, Johnstown 2-3.
ONE Girl's Experience (C. S.
Primrose): Wamsaw, Wis.,
25, Shawnee 26, Fond du
Lac 28, Sheboygan 29, Gary,
Ind., 30, Elkhart 31, Adrian,
Mich., Nov. 1, Coldwater 2,
OTHER Man's Wife (Gaskell
and McVitty, Inc.): Fair-
bury, Ill., 24, Monticello 25,
Burlington 26, Mattoon 27,
Springfield 28, Mt. Sterling
29, Macomb 30, Abingdon 31,
Mt. Pleasant, Ia., Nov. 1,
Washington 2.
OUR Bitters (John D. Wil-
liams): Chgo. Sept. 30-27-
indef.
PARLOR, Bedroom and Bath
(A. H. Woods): Chgo. Aug.
26-27.
PETER Hobbins (Lee Shu-
bert): N.Y.C. Sept. 3-27.
POLLY With a Past (David
Belasco): N.Y.C. Sept. 6-
indef.
POLLYANNA (Klaw and Er-
linger): Columbus 21-27.
POST, Guy Bates (Richard
Walton Tully): N.Y.C. Sept.
3-27.
ROMANCE and Arabella (Jo-
seph Ritter): N.Y.C. 17-27-
indef.
ROYAL Divorce: Washington
21-27.
SEVENTEEN (Stuart Walker):
Chgo. 1-27.
SHORE Acres: Prov., R. I.,
21-27.
SKINNER, Otis (Chas. Froh-
man, Inc.): Chgo. 1-27.
TAILOR MADE Man (Cohan
and Harris): N.Y.C. Aug. 27-
indef.
TAYLOR, Laurette (Geo. C.
Tyler): N.Y.C. Sept. 24-
indef.
TIGER, Rose (David Belasco):
N.Y.C. 3-27.
18TH Chair (William Harris):
Chgo. Sept. 2-27.
18TH Chair (William Harris):
N.Y.C. 22-27.
TORCHER, The (Messrs. Shu-
bert): N.Y.C. 24-27-27-
indef.
TRAIL of the Lonesome Pine:
N.Y.C. Aug. 18-27.
TURN Back the Hours: Utica,
N. Y., 22-24, Syracuse, 25-27,
Erie (Eringer): Chgo. 14-27.
TURN to the Right (Winchell
Smith and John Golden):
Boston 1-27.
TURN to the Right (Winchell
Smith and John Golden):
St. Louis 21-27.
UPSTAIRS and Down (Oliver
Morocco): B'klyn 22-27.
UPSTAIRS and Down (Oliver
Morocco): Chgo. Aug. 19-
indef.
VERY Idea (Anderson and
Weber): N.Y.C. Aug. 9-
indef.
WANDERER, The (Elbert,
Comstock and Gest): Phila.
Sept. 20-Nov. 3.
WARFIELD, David (David Be-
lasco): Pittsburgh 22-27.
WHICH One Shall I Marry?
(Howland and Howard):
St. Louis 21-27, Indianapolis
28-Nov. 3.
WHITE Slave: Kansas City,
Mo., 21-27.
WILSON, Al H. (Sidney R.
Ellis): Dallas, Tex., 23-27,
Ft. Worth 29-30.
YELLOW Jacket: B'klyn 22-
27.

PERMANENT STOCK
BOSTON: Copley.
BOSTON: Globe.
BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Hatha-
way's.
BROOKLYN: Fifth Avenue.
BROOKLYN: Grand Opera
House.
BUTLER, Pa.: Lyric.

CANTON, O.: Grand Opera
House.
CHESTER, O.: Family.
CHICAGO: Crows.
DES MOINES: Princess.
DETROIT: Adams.
EL PASO, Tex.: Crawford.
HARTFORD, Conn.: Academy.
HAWKINS, Mass.: Home.
HUTCHINSON, Kan.: Home.
JAMESTOWN, N. Y.: Sam-
uel's Opera House.
JERSEY CITY, N. J.: Am-
erican.
KANSAS CITY, Mo.: Grand.
KOKOMO, Ind.: Hope.
LAWRENCE, Mass.: Colonial.
LOS ANGELES: Moroco.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MALDEN, Mass.: Auditorium.
MINNEAPOLIS: Shubert.
NEW HAVEN, Conn.: Hype-
rion.
NEW YORK CITY: Lafayette.
NORTHAMPTON, Mass.: Acad.
of Music.
OAKLAND, Cal.: Playhouse.
OAKLAND, Cal.: Hippodrome.
OKLAHOMA CITY, Okla.:
Palace.
OMAHA: Brandeis.
PATERSON, N. J.: Empire.
PHILADELPHIA: Knicker-
bocker.
PITTSBURGH: Schenley.
PORTLAND, Ore.: Baker.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN ANTONIO, Tex.: Grand.
SAN DIEGO, Cal.: Strand.
SAN FRANCISCO: Alcazar.
ST. LOUIS: Grand.
SOMERVILLE, Mass.: Somer-
ville.
STEUBENVILLE, O.: Herald
Square.
ST. JOSEPH, Mo.: Tootle.
ST. PAUL: Shubert.
TROY, N. Y.: Lyceum.
TULSA, Okla.: Grand.
WACO, Tex.: Auditorium.
WALTHAM, Mass.: Park.
WHITE PLAINS, N. Y.: Pal-
ace.
WILKES-BARRE, Pa.: Nesbit.
WINNEPEG, Can.: Winnipeg.
YANKEEVILLE, O.: Orpheum.

OPERA AND MUSIC
ABORN Opera Co. (Milton and
Bergman Aborn): Pittsburgh
Sept. 24-27.
BEAUTY SHOP (H. H. Moss):
Birmingham, Ala., 24-25, An-
derson 26, Montgomery 27,
Atlanta, Ga., 28-30, Macon
31, Brunswick Nov. 2, Jack-
sonville, Fla., 3.
BRINGING UP Father: Phila.
21-27.
CHERRY UP (Chas. Dilling-
ham): N.Y.C. Aug. 25-27-
indef.
COME Back to Erin: Detroit
21-27.
DOING OUR BIT (Messrs. Shu-
bert): N.Y.C. 18-27-27-
indef.
EILEEN (Joe Weber): New
Haven, Conn., 22-27, Phila.
29-Nov. 24.
FASCINATING Widow (Dar-
rington Producing Co.): Phila.
21-27.
FERN and Frills (Arthur Ham-
merstein): N.Y.C. 9-27-
indef.
HAVE a Heart (Eringer, Hen-
ry W. Savage): Plainfield, N.
J., 29, Pateron 30, New
Brunswick 31.
HAVE a Heart (Western, Hen-
ry W. Savage): London, Can.,
25, Hamilton 26-27, Cleve-
land, O., 28-Nov. 3.
HITCHCOCK, Raymond: N.Y.
C. June 7-27.
KATZENJAMMER Kids, Phila.
21-27.
LEAVE It to Jane (Wm. El-
bert, Comstock and Gest):
N.Y.C. Aug. 28-27-27-
indef.
LOVE o' Mike (Elbert and Shu-
bert and Lee Shubert): Bos-
ton 1-27.
MAYTIME (Messrs. Shubert):
N.Y.C. Aug. 18-27.
MISS SPRINGTIME (Klaw and
Eringer): Chgo. 14-27.
MISS SPRINGTIME (Klaw and
Eringer): St. Paul 21-27.
MUTT and Jeff: Rochester
21-27.
OH, Boy! (F. Ray Comstock):
Chgo. Aug. 21-27.
OH, Boy! (F. Ray Comstock):
N.Y.C. Feb. 20-27-27-
indef.
OH, Boy! (F. Ray Comstock):
Boston Aug. 1-27.
PASSING Show of 1917
(Messrs. Shubert): Boston
15-27.
POM Pom (Henry W. Savage):
Tarkenton, Tex., 23, Shreve-
port, La., 24.
PRETTY Baby: Pateron,
N. J. 21-27.
RAMBLER, Rose (Chas. Froh-
man, Inc.): N.Y.C. Sept. 10-
indef.
RIVERA Girl (Klaw and Er-
linger): N.Y.C. Sept. 25-
indef.
SAFETY First: Cleveland 21-
27.
STONE, Fred (Chas. Dilling-
ham): N.Y.C. 21-27.
STOP! Look! Listen! (Perry
J. Kelly): Chgo. 14-Nov. 4.
VERY Good Eddie (Marbury
and Comstock): St. Louis
21-27.
YOU'RE In Love (Arthur Ham-
merstein): Balto. 21-27.
ZIEGFELD Follies of 1917
Florens Ziegfeld, Jr.: Bos-
ton Sept. 17-27, Phila. 29-
Nov. 9.

REPORTS FROM MIRROR CORRESPONDENTS

OAKLAND, CAL.

OAKLAND, CAL. (Special).—Sunday, Oct. 14, marked the reopening of the Orpheum Theater. The house has been practically rebuilt and under the able management of Harry Cornell should prove a popular and interesting place of amusement. The advance sale is immense and a packed house will surely be in evidence for the opening week.

Macdonough: "The Knife," with Norman Hackett in the leading role, to capacity houses, Oct. 1-13. The supporting company is up to all requirements and the play itself is well worth seeing.

Bishop: The Bishop's players are giving a very creditable performance of "Houson's Choice," and good houses prevail. The cast includes Will Lloyd in the role of William Mossop, Ben Erway as Albert Frusser, George Webster as Tubby Wadlow, Harry Garity as Henry Horatio Hobson, Eleanor Parker as Victoria Hobson and Hugh Metcalf as Dr. MacFarlane. All give good renditions of their various roles. Average attendance.

Hippodrome: The Hippodrome Players, headed by Virginia Thornton and Roscoe Karns, presented "Light in the Dark," the play by Herbert Bashford, which received its premiere production at the Bishop playhouse on its opening night. The play is well rendered and Mr. Karns, who gave such a creditable performance on the night of the opening of the Bishop, was right at home in his handling of the rather difficult leading role. Special mention should be made of the work of Vilma Stech.

Pantages: One of the best shows for some time. The headline act is Ruth Roland, famous movie star, who does some very good singing and wears some very handsome costumes. The favorites of the show, however, are Al Wohlman, singing comedian, and the Olivette Trio of dancers and musicians. The balance of the olio consists of Bert Wheeler and company, Johnny Small and Two Sisters, and a girl act featuring William Brandell, entitled "Oh, Doctor!" Increased attendance. Louis SCHERLINE.

LYNCHBURG, VA.

LYNCHBURG, VA. (Special).—A deal was consummated here this week, Oct. 8, whereby Elmer D. Heins, of Roanoke, Va., will take over the lease of the Trenton Theater, the changes to be effective Oct. 22. The Trenton Theater was put into operation about six years ago by the Trento Corporation which has remained in control since, running pictures and vaudeville. It has developed into one of the most popular-priced amusement places in the city. The new management will offer a strictly high-class vaudeville entertainment, the acts for which will be booked through the Keith offices and will be of the same class as are now being shown in Richmond, Norfolk and Roanoke. Five acts will compose the bill with changes Monday and Thursday. A single-reel news pictorial also will be shown and music will be furnished by a five-piece orchestra.

Mr. Heins is well known in the amusement field in Virginia, having been identified several years ago for several seasons with the Virginia Baseball League. He now owns and operates five theaters in Roanoke, the largest of which is the Roanoke, and which shows the same vaudeville acts as will be booked for the Trenton under the new management. The other four Roanoke theaters are picture houses. Mr. Heins also controls theaters in Greensboro and Raleigh, N. C., and is closely associated with Jake Wells, Wilmer and Vincent and the Keith interests. CHAS. S. BARNETTE.

BILLINGS, MONT.

BILLINGS, MONT. (Special).—Oct. 10, the much-talked-of "So Long Letty," with Charlotte Greenwood, delighted a capacity audience at the Babcock. Because of a delayed train, it was ten o'clock before the curtain was rung up on the opening scene. In the interim the orchestra found high favor with the audience. Miss Greenwood, as Letty Robbins, was easily the star of the cast, although May Boley, as Grace Miller, was exceptionally clever. Halile Manning, as Chita, has a splendid singing voice, and in a dancing specialty with Tyler Brooks gained much applause. Sidney Grant, as Tommy Robbins, and Will Morrissey, as Harry Miller, were exceptionally good. Other principals were Henrietta Lee, Eddie Sutherland and Eunice Savin, "Polyanna," with Helen Hayes, Oct. 19; "When Dreams Come True," Nov. 6; "Miss Springtime," Nov. 16. "Potash and Perimeter in Society" was the offering at the Babcock, Oct. 6. This well-known comedy was presented by a very excellent company, Jules Jordan and Charles Lipson handling the title roles, Pearl Sindelar, of "The Girl in the Taxi" and Pathe Pictures fame, was splendid in the role of Ruth; Jeanie Moscovitz, as Rosie Potash, created many laughs. EDWARD C. MARTY.

BENNINGTON, VT.

BENNINGTON, VT. (Special).—Margaret Anglin who made her reputation as an emotional actress, proved to the satisfaction of her audience at the Opera House, Oct. 10, that she could enter the realm of comedy with equal success. As the leading woman in "Lonely Soldiers," a comedy based on present conditions in London, she was not only amusing and entertaining, but her acting contained an element of droolery and humor that clinched the attention of her audience from the rise of the first to the fall of the last curtain. Miss Anglin is a woman of Junoesque proportions and yet has the gracefulness that is usually expected in the little ladies of the stage. Her gowns were beautiful. As a whole, the production was of a class seldom seen here and was highly enjoyed.

Opera House, Oct. 4, Henry Miller presented "Daddy Long Legs" to a packed house. The audience was well pleased with the fascinating comedy.

Local moving pictures were shown at the Harte Theater, Oct. 11-13, to capacity houses. The leading parts in the drama, "The Battle of West," were well taken, especially the part assigned to Luther Graves. High-class motion pictures were given each evening in connection with the local pictures. IDA B. LIVINGSTON.

FALL RIVER

FALL RIVER, MASS. (Special).—Bikou: S. R. O. attendance, Oct. 15-20, Ralph T. Ketterling and company in a war drama, "Lincoln of the U. S. A." Vaudeville features and photoplays. Bryant Washburn in "The Fibbers," Keystone comedy. Ethel Thayer Costello, a singer, made a great impression, and Joe Greenwald and company in a little episode of Jewish business life, "Lots and Lots of It."

Academy: Photoplays. Coming, Fritz Kreisler, Mme. Julia Culp and John McCormack.

Plaza: Dustin Farnum in photo-drama "The Spy," Miriam Cooper in "Betrayed," Miss Holloway in "The Fighting Trail," "Springtime," and "Betty in the Lion's Den."

Palace: Large attendance, Oct. 15-20, with big feature photoplays. American, Globe, Tower and Lyric, good attendance to photoplays. The Strand will open in December with feature photoplays.

Your correspondent was misinformed in regard to the Rev. Robert Downing returning to the stage, and resigning from his church. He is giving entertainments to help the Red Cross work. W. F. GAZ.

OMAHA

OMAHA, NEB. (Special).—Empress: A trio of young misses, with good singing voices, graceful dancing ability, youth, beauty and personality, head the bill for the first four days of week of Oct. 15. They bill themselves as "Three Melody Girls." Walter Baker and company, sensational illusionists, present a conglomeration of laughter and mystery, interesting in a scientific way. Valentine and Bell present an athletic act called "The Furniture Remover." Elkins, Fay and Sikins complete the bill with a singing and dancing minstrel act.

Strand: This could aptly be called comedy week at the Strand, Oct. 15, as only stories of the lighter vein hold forth. Sunday, Monday and Tuesday came "the funniest farce," "Baby Mine," starring that clever little comedienne, Madge Kennedy. Richard Harding Davis' well-known story, "Gallagher," will be introduced as the two-reeler. Pathe Weekly closes the bill. Wednesday, until Saturday, Julian Eltinge in "The Countess Charming," was the attraction. "Fash."

NASHVILLE, TENN.

NASHVILLE, TENN. (Special).—Anderson and Weber's presentation of "Nothing but the Truth" at the Vendome, Oct. 5, 6, is one of the best comedies seen here for some time. Harry Stubbs, in the lead, played his part to perfection and was ably supported by the unusually clever comedians, Fred Burton, Carl Reed, Walter Woodall and John McKenna. The women, Mrs. B. E. French, Gretchen Doty, Alice Martin, Lucinda Illian, Victoria Gaman and Mary Heban are well cast and did excellent work. Small but responsive audiences attended the three performances. "Nothing but the Truth" is a good show.

Al. G. Field's Minstrels, "greater than ever," and furnishing two hours of laughs, came, Oct. 8, 9, for the thirtieth visit. The Vendome was packed at each performance. A special feature of the program was "Santa Claus at Home."

"Oh, Doctor!" with its tawdry song numbers, proved a drawing card at the Orpheum, week Oct. 8. MARY ROBERTA STRADWELL.

OKLAHOMA CITY

OKLAHOMA CITY, OKLA. (Special).—Overholser Theater (Haleigh Dent, manager): The Overholser Opera House, which was given over to stock last year, opened its doors to the public this year, Sept. 23, presenting "Vanity Fair," which was received by very enthusiastic audiences the entire week. Mr. Dent, the new manager, promises that the theatergoing public will see the best plays and companies and no doubt the season of 1917-18 will be a most successful one. A. J. Meininger, otherwise known as "Happy," has been appointed assistant manager. Oct. 10, Freida Hempie, Metropolitan Opera singer, appeared in concert assisted by the able pianist Mr. Paul, and was greeted by a very enthusiastic audience. F. S. GOLDSTANDT.

MUNCIE, IND.

MUNCIE, IND. (Special).—Star Theater (Ray Andrews, manager): Vaudeville; Marcelle, a musical comedy with Keith artists, Billy Hibbet, Eddie Maile and Clara Wainwright, including Betty Carey, the Cook Sisters, Leslie Larned, Adelaide Carpenter, Edith Weiner, the Viola Lewis Trio, Ella and Ellsworth and the Nelson Duo. "The Merry-Go-Round" with 22 singers and dancers featuring Mable Walmer. Columbia, Strand, Lyric and Capital, moving picture houses, always full. EMMA L. MCKINNEY.

MANCHESTER, N. H.

MANCHESTER, N. H. (Special).—Palace (Em. H. O'Neill, manager): Oct. 20, "The Telephone Tangle" was satisfactory to the vaudeville patrons.

Auditorium (George Freeman, superintendent): Oct. 19, "The Only Girl," to good houses.

Park (Harold Corbett, manager): Oct. 19, "Have a Heart" drew fair houses. J. J. MAHONEY.

ST. JOSEPH

St. JOSEPH, MO. (Special).—Lyceum Theater: "The Girl Without a Chance," Oct. 7, 8, by a good company, pleased fair business; "Which One Shall I Marry?" Oct. 12, 13, was a clean, well-staged production and was well received; Anna Held in "Follow Me," Oct. 14, 15; "The White Slave," Oct. 18, 20. JOHN A. DUNCAN.

ANNAPOLIS

ANNAPOLIS, MD. (Special).—Colonial: "The New Wizard of Wiscanda Ahron," Oct. 10, pleased to capacity house. "The Katzenjammer Kids," Oct. 29. W. E. HOLIDAYOKER.



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TORONTO

Toronto, CAN. (Special).—Princess: Oct. 1-6, delighted audiences of large capacity greeted "Miss Springtime," the opening attraction of the new theater. Superb but simple is the great pillared auditorium, with spacious lobbies and a foyer which was a bower of huge bouquets. The walls are ivory, old rose and French gray, and made a beautiful background for "Miss Springtime." A better attraction could not have been selected, and the company was splendid. Harrison Brockbank, with his beautiful voice, is a treat, and Hattie Burke is lovely. Frank McIntyre and Joe Barnett please well, and the chorus, especially the men, was, "thanks to J. and K." good; the ballet and orchestra were very enjoyable.

Altogether, it was a beautiful production in a beautiful new theater, and Mr. Whitney and J. and K. are tendered a hearty vote of thanks.

Royal Alexandra: "Love o' Mike" to excellent attendance. Shop Camp and Gypsy Dale pleased best.

Grand Opera House: "Flora Bella," with a very superior company compared with that of Miss Alarbanell's last season. Good attendance.

Shen's: Paul Dickey has a well written and well acted skit in "Lincoln Highwayman" and Margaret Kelly Farrell has an excellent selection of songs, while Alexander MacFadyen, the pianist, is far above the average vaudeville act. Old friends McDevitt, Kelly and Lacy, with their side-splitting piano moving act, and Gene Green, with his ditties, are very amusing.

Leew's: McKay company and Goodrow have a playlet that is far above the ordinary skits, possessing considerable human interest.

Hippodrome: Something interestingly new is the dancing of Goban and Spencer, and Burton and Jones, boomerang throwers, gave a very exciting performance. Evans Lloyd company, The Four Entertainers (nicely blended voices) and Solomon, the amazingly clever chimpanzee, provide a fine evening's entertainment.

Gaiety: Hip-Hip-Hooray Girls provide a big carnival of fun; performance is full of snap all through.

Regent: "The Blacker," with Emily Stevens, is disappointing, rather long drawn out, and too much wailing of bags and marching soldiers. "Everybody's Business," an English patriotic film, is much better, with a wonderful cast. Mutt and Jeff comedy and the orchestra (always a joy) complete a long bill.

Markey Hall: An educational film, "Birth," for women only, is shown to crowded attendance. Enjoyable music by a symphony orchestra of 25 pieces. Medical students had a special morning Wednesday.

Week Oct. 8-13, "Johnny Get Your Gun," capacity, at Royal Alexandra; "Have a Heart," Princess; "The Love of a King," Grand Opera House.

Capacity at Shen's, vaudeville. Attractive features at the Hippodrome. Packed houses at Leew's, Maxine Elliott on the screen at the Regent, Virginia Pearson, film at the Strand. "Johnny Get Your Gun" went to the Base Hospitals and played for the soldiers. GEORGE M. DANTREE.

SPOKANE

SPOKANE, WASH. (Special).—Auditorium: "Erastus Buman," with Henrietta Crossman in the leading role, played to good business, Oct. 3. Pantages: Mercedes, the telepathist, headed a good bill, week beginning Sept. 30. Others: "Four Hilarious Farces," Cello, Goldberg and Wayne, Cook and Lorenz.

Hippodrome: "A Night in Venice," by Little Caruso and company, headlined the first half of bill, Sept. 30. Others, Arthur Swain's Peis, the Orpheum Comedy Four, Wright and Walker, and the Three Dixie Girls. Second half, "Fountain of Love," musical comedy; Cooper, Simon and White, "The Ragtime Melody Trio." The Tossing Austrians comedy jugglers; The Aerial Butler, Vivian Earle. BEN H. RICK.



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